

March 17, 1964

Mr. John Eastman, Director
Skowhegan School of Painting and Sculpture
35½ East 68th Street
New York, New York 10021

Dear Jack:

Indeed, I will be very glad to write a letter to you, rather than
"a few words" relating to my enthusiasm for Skowhegan School.

I am greatly impressed with the new endowment and hope that you
make the grade money-wise. My letter - which I hope is satisfac-
tory - is enclosed. If you have any suggestions for improving it,
please let me know. Best regards.

Sincerely yours,

EGH/tr

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from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

March 17, 1964

Mr. John Eastman, Director
Skowhegan School of Painting and Sculpture
35 1/2 East 68th Street
New York, New York 10021

My dear Mr. Eastman:

I am very happy to make a statement about the Skowhegan School of Painting and Sculpture. My enthusiasm for what I consider the outstanding art school in America has been demonstrated in the past, both by organizing the first "benefit exhibition" held at this gallery in 1954, when an exhibition for the Scholarship Fund was held here; and the Chinese auction held during the show to raise additional funds.

The Skowhegan School offers what I consider the best opportunity for young artists of integrity to acquire a deeper understanding of art in its various manifestations in an ideal atmosphere and with outstanding instructors. Incidentally, this is why my small Foundation makes a contribution toward an annual scholarship in your institution and the contribution it makes in the American art field.

Sincerely yours,

EGH/tm

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<u>NAME OF INSTITUTION</u>	<u>NUMBER OF LOANS</u>
Chase Manhattan Bank	15
Chataqua Art Association	3
Chicago Art Institute	38
University of Chicago	5
Cincinnati Art Museum	121
*City Art Museum, St. Louis	108
Cleveland Museum of Art	37
Coe College	21
*Colby College	5
University of Colorado	11
Colorado Springs Fine Arts Center	24
Columbia Museum of Art	49
Columbus Gallery of Art	20
Columbus Museum of Arts & Craft	4
Columbia Museum of Art, S. C.	2
Corcoran Gallery of Art	332
Cornell College	5
Cranbrook Academy	1
Currier Gallery of Art	34
Dallas Museum for Contemporary Art	38
Dallas Museum of Fine Art	50
Danish Information Bureau	6
Dartmouth College	46
Davenport Municipal Art Gallery	2
De Cordova Museum	18
Delgado Museum	4
Denver Art Museum	12

for publishing information regarding sales transactions, teachers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

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*Des Moines Art Center	113
Detroit Institute of Fine Arts	93
Elmhurst College	6
*Emory University	23
Fieldston School	3
Flint Institute of Arts	40
Florida State University	90
Fogg Museum	28
Ford Foundation	35
Fort Wayne Art Museum	26
Fort Worth Art Center	30
Gettysburg College	4
Glassboro State Teachers College	12
The Grand Rapids Art Gallery	11
Guggenheim Museum	2
Sculptors Guild	1
Guild Hall Museum, Southampton	40
Hackley Art Gallery	23
Harvard University	5
Hebrew University of Jerusalem	5
Heckscher Museum, L. I.	2
John Herpin Museum of Art	9
High Museum of Art	2
Hofstra College	1
Holliday Art Center	9
Houston Contemporary Arts Museum	35
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for to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be obtained after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

held to ensure that evidence which I had collected at New York and Paris of the artist's life and work should be made available to the public. I have been very fortunate in this regard and have been able to secure the necessary funds to publish a facsimile edition of the sketchbook, which I have now in my possession. I have also been able to secure the necessary funds to publish a facsimile edition of the sketchbook, which I have now in my possession. I have also been able to secure the necessary funds to publish a facsimile edition of the sketchbook, which I have now in my possession.

March 6, 1964

Mr. John Palmer Leeper
Marion Koogler McWay Art Institute
6000 North New Braunfels
San Antonio 9, Texas

Dear John:

I am so delighted that you are planning to publish a facsimile edition of the Pascin Sketchbook, which Mrs. McWay was bright enough to purchase from a young boob who priced it so low.

The sketchbook, or more correctly the scrapbook, was one of two included in a large collection of his paintings, drawings and prints, together with some very personal belongings, contained in a trunk he left in New York, either late in 1929 or early in 1930. His intention was to return to teach at the Art Students League by popular demand. Of course, he never returned as he committed suicide in the summer of 1930.

I won't go into all the lengthy details in relation to my acquisition of the trunk and its contents, but I was overwhelmed with joy when I found the two so-called sketchbooks, which I had seen on many occasions at his studio in Paris and which I had to examine at a distance as he would never let anyone touch these treasures. The larger of the two was purchased by Mrs. John D. Rockefeller Jr., who included it in her huge gift to the Museum of Modern Art.

I saw a good deal of Pascin in the late 1920s, both in New York and in Paris, and as a matter of fact, his memorial show was held at The Downtown Gallery late in 1930 because he expressed this wish to me and mutual friends on many occasions. During the sessions when I looked through these booklets, he often mentioned that he would make a habit of going over all the material from each of the many trips he took in various parts of Europe, America - the Americas, North and South - and Mexico. In each instance, he selected what he considered of special significance in his progress and entered it into these booklets which, of course, are very precious for that reason. Unfortunately, all my archives are packed in boxes and stored for safety in the warehouse and the few books I have on Pascin in my apartment have no biographical notes indicating the dates of his various trips and I would rather not give you incorrect information. I do recall with some amusement Stieglitz's description of a court session in New York when Pascin obtained his American citizenship shortly after the First World War started and he had escaped from Europe or France, where he was considered an enemy alien. Stieglitz acted as his witness. It was at that time, between 1914 and 1920, when Pascin travelled extensively in Florida, Cuba, Mexico and in the southern part of the U.S.A. I believe he returned to Paris in 1920, and also recall some of his stories about travelling to Tunis and Algiers, probably in 1924. At some time or other between that period and 1927, when he came back

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OHIO UNIVERSITY
COLLEGE OF FINE ARTS
ATHENS, OHIO

SCHOOL OF PAINTING AND ALLIED ARTS

MAR 17, 1964

MRS EDITH HALPERT, DIRECTOR
THE DOWNTOWN GALLERY
32 EAST 51ST ST.
NEW YORK 22, N. Y

DEAR MRS. HALPERT:

YOU VIEWED SOME PHOTOS OF MY PAINTED
WOOD CARVINGS LAST MAY. BECAUSE OF YOUR
RELATION TO AMERICAN FOLK ART I WOULD VERY
MUCH LIKE TO SHOW YOU MY RECENT WORK
VIA PHOTOS AND SEVERAL SMALL EXAMPLES. I
WILL BE IN NEW YORK MAR. 31ST AND APRIL
1ST AND COULD SEE YOU THEN AT YOUR CON-
VENIENCE.

I WOULD APPRECIATE THE OPPORTUNITY TO MEET
YOU AND THANK YOU FOR YOUR PAST INTEREST
IN MY WORK.

SINCERELY

DAVID HOSTETLER - R.F.D. #4 - ATHENS, OHIO

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3/14/64

Mr. Yar Chomicki

Associate Professor Art Editor

260 Chambers Building

The Pennsylvania State Univ.

University Park, Pa.

Doing book on American Watercolor
Would like to include the following

Davis	1	Photo	2
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Dennuth	1		
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Kuniyoshi	1		
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Marin	3	Early, Middle, Late	
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Shahn	1		
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Sheeler	1		
---------	---	--	--

Spencer	1		
---------	---	--	--

Weber	1		
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Book being published by
Prentiss Hall in 1965

THE CLEVELAND MUSEUM OF ART

11150 EAST BOULEVARD AT UNIVERSITY CIRCLE
CLEVELAND, OHIO 44106 CABLE ADDRESS: MUSART CLEVELAND
SHERMAN E. LEE, DIRECTOR TELEPHONE: GARFIELD 1-7340


March 16, 1964

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York, New York 10022

Dear Mrs. Halpert:

Thank you very much for your letter of March 12. I do not expect to bring the group in a body to any gallery but rather I provide them with a list of selected galleries and exhibitions and they go in small groups on their own. I expect that some of them will probably introduce themselves to you on both Friday and Saturday. If you would like them to come in a group, I could possibly get them organized for a visit late Friday afternoon. Please let me know if you want me to do this.

Sincerely yours,


Edward B. Henning
Curator of Contemporary Art

ebh:aw

MYRON WOOD
P. O. BOX 161
LAKE LUZERNE, N. Y. 12846

March 12th, 1964

Miss Edith Gregor Halpert
c/o The Downtown Gallery
32 East 51st St.
New York 22
Ny.

Dear Miss Halpert;

Thank you for your kindness in sending the catalog of the Rattner exhibition. I am hoping against hope to get to New York to see the paintings. However, since this may not come to pass, I will welcome whatever photographs, you may have available, and will happily remit whatever charges there may be. (This idea is most acceptable to me)

You and Mr. Rattner must have been even more pleased than I was with Emily Genauer's comments, in the Herald-Tribune on Sunday - March 8th.

It may be of interest to you to know that Mr. Rattner summered (vacationed) here at Lake Luzerne - long ago than perhaps we wish to count the years. Again thanking you for your courtesy - Myron Wood

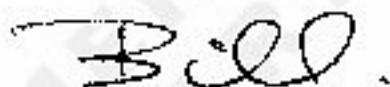
Mrs. Edith Gregor Halpert
March 18, 1964

Page Two

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that it is only fair to you, the Nation and the Corcoran to wait for the Internal Revenue Service to hand down a ruling, for, as you know, up to the present time they have not officially ruled on the matter but have contented themselves with asking questions. A ruling such as this is important not only to us but to the country at large and to all American museums. Therefore I feel very strongly that it would be performing a disservice arbitrarily to break off this process of law before it has reached the "moment of truth".

Sincerely yours,



Director

HWW:arf

THE TOLEDO MUSEUM OF ART

FOUNDED BY EDWARD DRUMMOND LIBBEY MONROE STREET AT SCOTTWOOD AVENUE TOLEDO 1, OHIO

OTTO WITTMANN, DIRECTOR

March 12, 1964

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York, N. Y. 10022

Dear Mrs. Halpert:

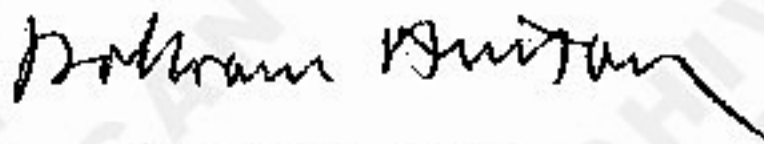
Our Collectors show has now closed, and, as I told you, the Dove, Marin, Rattner and Weber were sold as well as the Stuart Davis lithograph. We are in the process of returning to Budworth for delivery to you the remaining objects you let us have.

The show was a great success. Your very understanding cooperation was a major element in this, and I want you to know how much we appreciate it.

Our check for the sold objects should be along shortly.

My best wishes to you.

Sincerely yours,



William Hutton
Assistant Curator

WH:1kl

for to publishing information regarding sales transactions, neither are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is published 60 years after the date of sale.

THE MUSEUM OF MODERN ART

Date March 16, 1964

To: Downtown Gallery
From: ART LENDING SERVICE

Re: BIOGRAPHIES

Prior to publishing information regarding sales transaction, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

The Art Lending Service tries to keep on file short biographical sketches of every artist in its collection. We should appreciate it if you would send us biographical information on the following artists:

William Zorach (from 1959 —)
Bernard Kufel (from 1950 —)
~~Isaac Brown~~
Charles Sheeler (from 1939 —)

Thank you,

Mrs. Ben Heller
(Member of J. Council)

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is by published 60 years after the date of sale.

<u>NAME OF INSTITUTION</u>	<u>NUMBER OF LOANS</u>
St. Paul Gallery & School of Art	16
San Francisco Museum of Art	62
* Santa Barbara Museum of Art	134
Sarasota Art Association	26
Sioux City Art Center	6
Valparaiso University; Sloan Gallery	5
Smith College	1
Smithsonian Institute	24
Southern Methodist University	5
Staten Island Institute of Arts	6
Stephens College	11
Sheldon Swope Art Gallery	8
Syracuse University	11
Texas Tech. College Museum	5
Toledo Museum of Art	4
Trenton State Museum, E. J.	2
Trinity College	27
Union College	21
U.S.I.A.	31
University of Utah	23
Yale Art Center	14
Plening Museum, University of Vermont	4
Virginia Museum of Fine Arts	17
* Wadsworth Atheneum	38
* Walker Art Center	130
Mary Washington College	20
Washington and Lee University	1
Washington University	7

March 14, 1964

Mr. Myron Wood
P. O. Box 163
Lake Luzerne, New York 12846

Dear Mr. Wood:

The photographs you requested were mailed to you on Friday and no doubt will have reached you by this time.

These are all I have available at this time, as a number of the paintings are difficult to photograph. As a matter of fact, no black and white reproduction can do justice to the brilliant color and the luminosity characteristic of Rattner's work and I still wish you could come to New York for this occasion. The exhibition will continue through the 28th of this month, but we always have an excellent cross-section of Rattner's work at the Gallery.

Sincerely yours,

EGH/tm

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3404 Woodhaven Rd. NW.
Atlanta, Ga.
March 15, 1964

Mr. Edith G. Halpert,
Downtown Gallery
32 East 57th Street
New York, N.Y.
Dear Mr. Halpert,

I am writing in reference to the
polaroid pictures of the folk art paint-
ing which Mr. Vigtel, head of the
Atlanta Art Museum sent you recently.
I will be in New York Monday, March
23rd through Friday, March 27th and
would like very much to bring the
canvas with me so that you might
see it. The paintings (Canvas is paint-
ed on both sides, if you recall) are in
bad repair. Mr. Vigtel tells me he doesn't
believe there is anyone in Atlanta who
can restore a painting of this type. Perhaps
you could direct me to someone who
can do so. I would also like to know
the value of the paintings.

March 17, 1964

Mrs. Louis Allen
546 South Rinpan Boulevard
Los Angeles 5, California

Dear Mrs. Allen:

Thank you very much for your check toward the purchase price of the Rattner painting entitled IN THE MIRROR #6 - HOMAGE A GOYA.

The exhibition will continue through March 28th and the shipment will be made directly after to the address listed in your letter. I deeply regret that you cannot see the show as a unit. It is really extremely handsome and when I receive a duplicate clipping of that which appeared in the Herald Tribune last Sunday, I will send a copy to you, as I know you will be greatly pleased. The attendance has been most gratifying and quite a few of the paintings have been sold to date. The Rattners are coming here for dinner on Wednesday evening and I am sure they will be very happy to hear about your new acquisition. My best regards.

Sincerely yours,

EGH/tm

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SKOWHEGAN SCHOOL OF PAINTING AND SCULPTURE

35½ EAST 68th STREET, NEW YORK, N. Y. 10021

(212) UN 1-9270

SKOWHEGAN, MAINE

(207) 474-9345

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March 10, 1964

Mrs. Edith Gregor Halpert
Downtown Gallery
32 East 51st Street
New York 22, New York

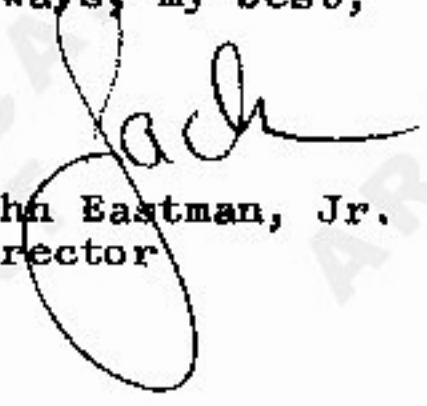
Dear Edith:

Enclosed is a signed copy of the receipt concerning your loan of Stuart Davis' "Pochade" to the exhibition, "Four Centuries of American Masterpieces".

I have asked Santini to return it to you now and will let you know later when in late April we will have it picked up again.

I can't really tell you how wonderful it is for you, not only to loan the painting, but also that you have agreed to be a Vice Chairman, along with August Heckscher, Mrs. DeWitt Wallace, Mrs. McCauley Conner and Mrs. Stephen Young, on the Committee for the Benefit Opening.

Always, my best,


John Eastman, Jr.
Director

je/ms

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that this information may be published 60 years after the date of sale.

MRS. LOUIS ALLEN 546 S. RIMPAU BOULEVARD • LOS ANGELES 5, CALIFORNIA • WE 4-9220

March 10, 1964

Mrs. Edith G. Halpert
The Downtown Gallery
32 East 51 Street
New York, N. Y.

Dear Mrs. Halpert,

Enclosed is check for \$2500⁰⁰
for part payment of painting titled "In
the Mirror #6 - Homage a Goya," by
Abraham Rattus. Balance of \$1000⁰⁰ on total
price of \$3500⁰⁰ as quoted, will be mailed to
you on receipt of painting at above
address, 546 S. Rimpau Blvd. Los Angeles, Calif.

Sincerely yours,

Junie R. Allen

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Sloan Galleries of American Paintings, Valparaiso University, Valparaiso, Indiana

March 11, 1964

Mrs. Edith Gregor Halpert, Director
The Downtown Gallery, Inc.
32 East 51 Street
New York 22, N.Y.

Dear Mrs. Halpert:

Our business manager has brought to my attention the statement on your invoice that says "All Copyright and reproduction rights on the above reserved by artist or gallery". He says that this means that even though the painting would be purchased and owned by Sloan permission from you would be required for its reproduction.

I don't agree. It seems to me that that would not be reasonable and that that notation applies only until the purchase is completed. Could you tell us what you mean by it? Thank you.

Sincerely,

Richard Braker, Curator

P.S. By March 20, the time of the return shipment, we expect to have sent you the check for the complete amount.

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Not to publishing information regarding sales transactions,
members are responsible for obtaining written permission
on both sides and purchase involved. If it cannot be
established after a reasonable search whether an artist or
architect is living, it can be assumed that the information
is published 50 years after the date of sale.

הנהלת ההסתדרות הציונית • the executive of the ZIONIST ORGANISATION



בית הנכות הלאומי בצלאל
The BEZALEL NATIONAL MUSEUM

פ.ד.ב. : 398 : ת.ד. • Jerusalem, Israel • ירושלים • phone : 33652 : 31870

March 12, 1964

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York 22, N.Y.

Dear Edith,

Hope you are well.

Hi. Thanks for your letter. Relatively
speaking your cogitation period is happily
brief. That's fine.

Enclosed a copy of my letter to Jacob
Schulman whom I have met and who in the past
suggested helping. Thanks for your idea. I
hope the letter is OK. The man here who ad-
mired the Rattner is a local and finally
decided to buy Israeli paintings. Not in-
sular - in this case it made sense.

Opening has been shifted so often but
now quite firm. May 11th, 1965. So don't
wait and take a long vacation here soon.
Then come back for opening.

Probably will be seeing you soon.
Meanwhile be well.

Fondly,

Karl Katz

Encl.: Copy of letter to Mr. J. Schulman

March 10, 1964

Mrs. Edward L. Watson
Country Art Gallery
Westbury, L.I., New York

Dear Mrs. Watson:

Mrs. Halpert has asked us to let you know that she
will be happy to see you on Thursday this week at
about 2 p. m.

Sincerely yours,

Tracy Miller,
Secretary to Mrs. Halpert

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researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 50 years after the date of sale.

March 10, 1964

Mr. Neil Rosenstein
3 Beechwood Road
Roslyn, L.I., New York

Dear Neil:

In reply to several urgent requests I made for the balance due on the Zorach sculpture, you have occasionally sent a small check. The last reached us a good many months ago.

I find it very difficult to understand that you, as an accountant, aside from the fact that we were friends for so many years, would ignore continuously our statements and that I am obliged to write you again requesting an immediate payment in full. This account has been open for 3½ years, for no reason whatsoever, as I am sure that you are not poverty-stricken and, in your capacity, recognise that this long a delay is absolutely inexcusable. For sentimental reasons, I would be terribly embarrassed to turn over this account to a collection agency, but I am responsible to my artists and will be obliged to do so, no matter how reluctantly unless you honor this request immediately. If for no other reason, I think that you owe this to your mother. A return envelope is enclosed.

Sincerely yours,

EGH/tm

*Sent via Reg. mail
ret. rec'd reg.*

CHARLES P. PENNEY, JR.
OLCOTT, NEW YORK

March 11, 1964

Mrs. Edith Gregor Halpert, Director
The Downtown Gallery
32 East 51 Street
New York 22, N. Y.

Dear Mrs. Halpert :

Enclosed herewith is my check of \$200.00 to be applied
toward the balance due on my purchase from your gallery of
a Marin watercolor and etching. This leaves a balance due of
\$840.00.

Very truly yours,

Charles P. Penney, Jr.
Charles P. Penney, Jr.

CPP/t
Enclosure - 1

*Check
re*

200-

Paul 1040-

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15559 Maplewood Dr.
Sonoma, California
March 4, 1964

Dear Miss Halpert:

You must be a very nice person - to
take time to write me. I appreciate this
courtesy, very much.

I wish I knew more about Art than I
do but, anyway - once in a while - if
a ~~little~~ piece of copper shows up around an
old, early day, long ago abandoned mine - I
try to sketch a little figure on it.

Generally these pieces of copper are ^{cut} from
plates ^{that were} used in the mill - to catch the gold.

I use the acids in my assay kit. I
have a couple, around somewhere that are
about 9 X 12 (or 14) inches on heavy copper.

I thought, maybe, there might be
kinda ~~interesting~~ - if they were
put on a lighter metal (of some kind)
and then in a deep frame. But,
as I said - I don't know much
about this sort of thing. I'm

P.S. A foundry is asked if you don't like it? B. Berry

March 10, 1964

Mr. David Workman
180 East End Avenue
New York, New York

Dear Mr. Workman:

Frankly, I was rather shocked upon reading your letter of March 2nd.

You may remember, I always urged you to consider each picture very seriously before you made the acquisition and we spent considerable time discussing each of your purchases to make sure that your rapport with these works of art was so complete that you wanted to own them, despite any other considerations. All of these were in the lower brackets and were by young artists whose morale would be deeply affected if they realized that someone returned their work. This is not a question of dollars and cents, but at that stage of an artist's career, a negation is a serious matter. You remember, of course, that the paintings were on the wall, available to other buyers and you made your own decision seriously before a red star was affixed. You paid very promptly and, in turn, we paid the artists as promptly in both instances - or rather all three, as the paintings were purchased over a period of considerable time.

Also, I would like to point out that you - as a businessman - will understand that you can't arbitrarily expect a refund long, long after a purchase is made and paid for. There is no field in which this is an acceptable procedure.

On the other hand, if you decide against the O'Keeffe, I will be glad to send you a credit, since it is still an open item with the artist and we are in a position to return the painting to her under the circumstances. She is too old and too well-established to be affected by your reverse decision. I will send you the credit invoice immediately if you so desire and of course will deliver the Stasack to whatever address you had in mind when you purchased it, mentioning at the time that you did not think Mrs. Workman would like to have it at home, but that you had a friend who would hold it for you.

Again, I'd like to repeat that even in the arts, "business is business" and we cannot be expected to honor the foibles of clients. I do wish you would come in to discuss this matter with me as I am eager to continue our friendship and feel that we can resolve this matter pleasantly when we discuss it. How about it? Best regards.

Sincerely yours,

EGH/tm

for publishing information regarding sales transactions. Dealers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is published 60 years after the date of sale.

JACOB SCHULMAN
38 NORTH MAIN STREET
GLOVERSVILLE, NEW YORK

March 9, 1964

Dear Edith,

When I returned, I found your invoice #10268 for "Up From The Wilderness #1, 1963" for \$8,000.00.

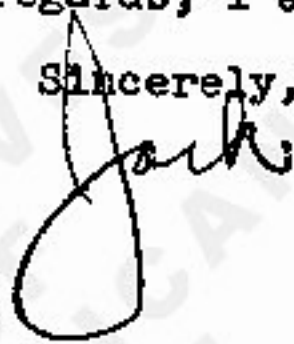
When I spoke to you at the Gallery, you indicated that the price would be \$7,000.00 and this is the amount I had marked down. You may have erred when I was with you at the Gallery. At any rate, I would appreciate your checking into this and advising which is correct.

If the painting has not been shipped, I would appreciate your holding it for shipping on April 15 since I may not be home in time for its receipt.

Many thanks for your attention.

With kindest regards, I am

Sincerely,



Mrs. Edith G. Halpert
The Downtown Gallery
32 East 51 Street
New York 21, New York

MARGARET M. WATHERSTON

44 West 77th Street, New York 24, New York • ENdicott 2-5514

Conservation of Paintings

March 5, 1964

Mrs. Edith G. Halpert,
The Downtown Gallery,
32 E. 51st St.,
New York 22, N. Y.

.....
INSURANCE CLAIM - DAMAGED PAINTING

STUART DAVIS - "Hot Still-Scape for Six Colors", oil on canvas,
36" x 45".

The deep pink areas of painting show bluish surface streaks - this may be the result of blooming of the surface varnish or may be a chemical change in the paint film beneath the varnish. This will have to be tested at the studio. In either case, it will be necessary to remove the present surface varnish to determine the cause of the surface deterioration and correct it.

There are also numerous scattered edge scrapes. A few of these go quite deeply into the paint film and will have to be treated with adhesive and filled before retouching; most of them can be retouched without previous treatment.

Approximate cost of work outlined
above (exact amount will be determined
by studio tests on painting as outlined
in first paragraph).

\$200.00

MMW:md

.....

FOR THE RECORD ONLY

THE PAINTING OR PAINTINGS LISTED ABOVE ARE RECEIVED BY ME FOR THE PURPOSE OF RESTORATION AND / OR REPAIR WITH THE UNDERSTANDING THAT I ASSUME NO LIABILITY FOR LOSS OR DAMAGE THEREOF. PLEASE ARRANGE WITH YOUR INSURERS TO COVER THESE ITEMS FOR YOUR ACCOUNT WHILE THEY ARE IN MY POSSESSION.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

THE AMERICAN FEDERATION OF ARTS

41 East 65th Street, New York 21 • YU 8-7700

March 6, 1964



Mrs. Edith Halpert
The Downtown Gallery
32 East 51 Street
New York 21, N. Y.

Dear Mrs. Halpert:

We would like to extend the period of circulation of the exhibition MOTHER & CHILD IN MODERN ART through December 31, 1965.

The exhibition has received much publicity throughout its tour thus far and you will receive copies of the press clippings when the tour is completed. The itinerary to-date is enclosed for your information.

As you know, the exhibition is scheduled to complete its tour December, 1964. Would you therefore, consider extending the period of loan for the following painting:

Sculpture

AWAKENING

by William Zorach

All arrangements connected with your loan will remain as outlined in the loan agreement form.

Will you kindly let us know your answer by signing the copy of this letter and returning it to us in the enclosed self-addressed stamped envelope. May we have your decision by March 10th.

We hope your consideration will be favorable. Thank you for your generous support of the A F A exhibition program.

Sincerely,

Douglas Williams
Associate for Exhibitions

DW:mas
enclosure

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PHILBROOK ART CENTER

A PROPERTY OF THE SOUTHWESTERN ART ASSOCIATION

2727 SOUTH ROCKFORD ROAD

TULSA, OKLAHOMA 74114

VICTOR G. BOST, President

DONALD G. HUMPHREY, Director

March 10, 1964

Miss Edith Gregor Halpert
The Downtown Gallery
32 East 51 Street
New York 22, N.Y.

Dear Miss Halpert:

COLLECTORS CHOICE IV has been taken down and the unsold items are on their way back and should be delivered by Hahn Brothers early this week. I'm very sorry that we didn't sell anything from your gallery. In general the show was very successful; increased attendance and a greater number of items sold seem to indicate a hopeful situation and many new collectors. Your cooperation is greatly appreciated and we'll hope to do better for you another year. Thanks again for helping to make a good exhibit!

Sincerely,

Donald G. Humphrey
Donald G. Humphrey

DGH/jb

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KRAUSHAAR GALLERIES

1055 MADISON AVENUE

NEW YORK 28, N. Y.

LEHIGH 5-9588

ANTOINETTE M. KRAUSHAAR

March 6, 1964

Mrs. Edith G. Halpert
Downtown Gallery
32 East 51st Street
New York, New York

Dear Edith:

Thank you very much for sending me the
notice of the five paintings; I will look
into this. It sounds very odd to me.

Best regards,

Sincerely,

Antoinette

AMK:rihs

for to publishing information regarding sales transactions,
archivers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
substantiated after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
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LOS ANGELES COUNTY MUSEUM OF ART

LOS ANGELES 7, CALIFORNIA • RICHMOND 8/2194

March 9, 1964

Mrs. Edith Gregor Halpert
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

I was sorry to learn from the Whitney that they were unable to include your little bronze relief in their installation of the Gaston Lachaise exhibition. The reason they gave me was lack of space, they must be crowded indeed.

If you have received the piece, I would appreciate your signing the receipt enclosed and returning it to me in the envelope also enclosed.

I have heard rather mixed reports about the exhibition at the Whitney, I would like to be able to see it, but I am afraid this will not be possible.

With repeated thanks for your help and cooperation in the exhibition, I remain

Most sincerely yours,

stencil
PO
inst.

William Osmun
Senior Curator

WO:ft
Enclosures

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Mrs. Edith Halpert

March 11, 1964

I am writing to ask you if you will lend the following significant works to this exhibition:

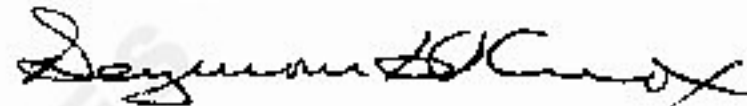
Charles Demuth, Purple Pup #1
Arthur Dove, 10¢ Store, Woolworths
Arthur Dove, The Critic
Arthur Dove, George Gershwin - Rhapsody in Blue II
John Marin, Weehawken Sequence, 1903-04
John Marin, Related to Brooklyn Bridge

The New York State Council on the Arts will, of course, pay all expenses connected with packing, transportation and insurance. The dates for the show will be approximately April 1st, 1965 to the end of October, 1965.

An air-conditioned gallery designed specifically for the exhibition occupies a portion of the State Pavilion; it will be competently guarded and supervised at all times.

We feel that this show would not be complete without the works listed above; we will be most grateful if we can count on your cooperation. Your reply, at your earliest convenience, will help us to proceed with specific planning.

Sincerely,



Seymour H. Knox,
Chairman

SHK:tp

WILLIAM H. LANE FOUNDATION

LEOMINSTER, MASSACHUSETTS

Telephone
Keystone 48531
4-8351

March 7, 1969

Dear Edith,

I enclose check for 3500-
against my account.

Doris Under Boze & Thine
is en route to you via
Boston truck. The other
two I would like to keep.
I suggest you bill Frozen Pool &
Sunset to Standard Gyroloid for
2500-. Stove Lips will be a
Foundation purchase if a price can
be determined.
Love from us both -
Bill.

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a rock dropping sheer into the Mediterranean at the foot of the Esterel Mountains.

It is surrounded by gardens laid out with fountains, gravelled walks and ancient trees. The castle is built on three sides of a large enclosed courtyard which could seat a thousand people. In the summer of 1952, a festival of music was given in the courtyard; in August 1953, an exhibition of painting and sculpture was held in the newly-arranged galleries on the east side of the court.

The whole property is surrounded by high walls and is entered through a gatehouse which opens on to the National Road No. 7 that runs between Paris and Ventimiglia, Italy. It is the only medieval fortress still extant in this region situated directly on the water's edge.

This ancient castle, then in ruins, was bought by Mr. and Mrs. Henry Clews of New York in 1918, shortly before the Armistice was signed.

Henry Clews son of Henry Clews, well known banker in Wall Street was an American sculptor of vast power and originality whose collected works are on permanent exhibition in the castle today. His works are owned and exhibited by the foremost museums in America.

Mr. and Mrs. Clews reconstructed the castle in the tradition and spirit of the thirteenth century towers, he as sculptor and she as architect and landscape gardener.

In 1937 Clews died, his work unfinished, his brain teeming with great ideas for the recognition of American art abroad. He dreamed of making La Napoule a centre of American culture to which Europeans could come and where intercultural programs and activities could be developed.

For many years Mrs. Clews was retarded from carrying out these ideas by World War 2. which caused great damage to the castle, as it was occupied by all the invading forces in turn, then shelled by the American Fleet and bombed by the liberating armies.

Mrs. Clews has created and maintained the Chateau and the Foundation entirely out of her private resources, including the building and repairs necessary to its function. She has made arrangements to transfer this valuable castle and its unique works of art to La Napoule Art Foundation, Henry Clews Memorial in memory of her husband, so that this Foundation will continue to exist after her death and in order that the Chateau should remain in the hands of an American educational corporation. Mrs. Clews also proposes to set aside a part of her personal resources to start an endowment fund, which must be supplemented if it is to achieve its purpose.

It took many years to repair the damage caused by the War

CITY ART MUSEUM OF ST. LOUIS

St. Louis 5 Missouri

President: HENRY B. PFLAGER • *Vice-Presidents:* ROLAND W. RICHARDS • *Director:* CHARLES NAGEL • *Secretary:* MERRITT S. HITT

March 6, 1964

The Downtown Gallery,
Mrs. Edith Halpert,
32 East 81st Street,
New York 22, New York.

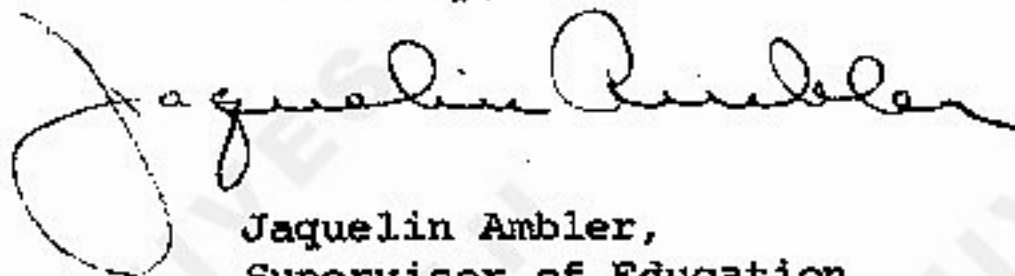
Dear Sir:

This Museum is borrowing Stuart Davis "Hot Still-Scape for Six Colors" from your gallery for exhibition in our "Two Hundred Years of American Painting" show, in April and May.

We very much need a slide, preferably a 2x2 color slide, of this painting for immediate use in training volunteers to talk on the exhibition. Could you supply us?

We shall be glad to either buy or borrow the slide, but hope you can send it at your earliest convenience.

Sincerely,



Jaquelin Ambler,
Supervisor of Education.

JA/mr

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March 10, 1964

Mrs. Dalzell Hatfield
Dalzell Hatfield Galleries
Ambassador Hotel
Ambassador Station, Box K
Los Angeles 5, California

Dear Ruth:

It was good to hear from you.

I will be delighted to cooperate with you in your forthcoming show and will certainly lend you one or more paintings for the occasion. Let me know sufficiently in advance so that I may advise you whether this particular example is available. There are many other Rattners which would serve the purpose as well, but you may have your choice at the time - plus any other artists you may wish to include.

My very best regards to you.

Affectionately,

RCH/ta

Please ADD to our MUSEUM list:

Mr. David L. Hostetler
Associate Professor of Sculpture
College of Fine Arts
Ohio University
Athens, Ohio

Dr. W. A. L. Beeren, Curator
Department of Modern Art
Municipal Museum, Postbus 72
The Hague, Holland

Please ADD to our PUBLICITY list:

Miss Charlotte Lichtblau
498 West End Avenue
New York, New York 10024

Mr. William Forbis, Art Editor
Time Magazine
Time and Life Bldg., Rockefeller Center
New York, New York 10020

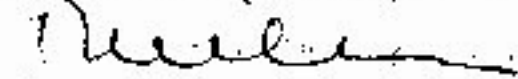
Miss Ruth Reed
Time Magazine
Time and Life Bldg., Rockefeller Ctr.
New York, New York 10020

Mr. Joseph Lambert
253 Stanhope Street
Brooklyn 37, New York

Mr. Robert Coates
The New Yorker
25 West 43rd Street
New York, New York 10018

Please return the white cards and deletion slips. Thank you again.

Sincerely yours,


Tracy Miller

March 7, 1964

Mr. Ralph E. Shikes
Editorial Projects Inc.
3 West 57th Street
New York, New York 10019

Dear Mr. Shikes:

Your letter to the Milch Gallery has been sent back to us for reply.

The only readily available material we can offer you in connection with the David Fredenthal exhibition, "War and People in Yugoslavia" is the enclosed card.

All of our records of exhibitions held as early as 1946 are packed away in the warehouse. However, if it is a matter of vital importance, perhaps we could try to have someone spend some time searching there to see if we can come up with anything further.

Sincerely yours,

EGH/tm

Sent notice

March 6, 1964

Mr. Adolph Green
211 Central Park West
New York, New York

Dear Adolph:

Needless to say I am very embarrassed to write you about this matter, but as I mentioned on several occasions, I am responsible to the artist for any funds due him as the result of a sale.

You recall your purchase dated December 1959 on which you made a number of installment payments, but, despite many statements and notes sent to you, you did not complete your obligation and still owe the Gallery \$346., which we in turn are obliged to pay the artist. This is a matter of about four and a half years and I know that you will agree with me that, no matter how busy you may be, this commitment should be taken care of and I hope it will be - by return mail.

Our accountant has been dogging me about this and insisting on working through the regulation channels, but I certainly will not permit that. Therefore, I hope that you will let me relax about this permanently by sending a check upon receipt of this letter. I shall be most, most grateful for a friendly gesture on your part to one of your admirers and a friend.

As ever,

EGH/tm

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rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



Photo Wennemann

Entrance drive to the Chateau.

We solicit your special contributions for scholarship and endowment funds to help maintain an American institution in France, created by Americans for Americans, with its mission to draw the civilization of the New World closer to that of the Old World and thus advance the cause of international understanding.

THE PRESIDENT,

La Napoule Art Foundation - Henry Clews Memorial,



Kidley address all communications
and inquiries to:
Suite 2715, 125 Broadway, New York 5, N.Y.

PRINTED IN FRANCE
BY ROBAUDY-CANNES

particularly with regard to smaller objects such as prints and drawings and paintings of earlier periods which will be grouped, like with like, in order not to put such objects as a disadvantage with large modern works.

In order to assist us in planning the exhibition, we request member firms to fill out the enclosed form and return it promptly to the Association.

Further information about the Opening Night party, the time at which exhibits should be sent to Parke-Bernet and other details of the exhibition will follow. Gilbert Edelson, at the Association's office, will be happy to answer any questions.

The Committee for the Summer Exhibition

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THE MUSEUM OF MODERN ART

NEW YORK 19

11 WEST 53rd STREET
TELEPHONE: CIRCLE 8-8900
CABLES: MODERNART, NEW-YORK

THE MUSEUM COLLECTIONS

March 6, 1964

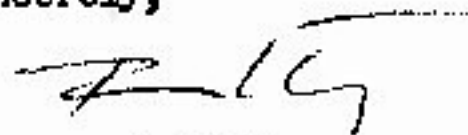
Dear Edith:

It is very kind of you to offer some more of the
"Pop" Hart books for special use.

I know Jane Cahill has a copy but I would love to
send another to Eddie's granddaughter who is now seventeen
years old. I would also love to send copies to the Stockbridge
and Lenox libraries in Massachusetts which Eddie used so much.
The regular edition, of course, not the de luxe.

Eddie's sister out in Vancouver would also love to
have one. I hope that this is not too many.

Sincerely,



Dorothy C. Miller
Curator of the Museum Collections

Mrs. Edith Halpert
The Downtown Gallery
32 East 51 Street
New York 22, N. Y.

DCM:ew

P.S. I'll pick them up?

due to publishing information regarding sales transactions,
responsible for obtaining written permission
from both artist and publisher involved. If it cannot be
established after a reasonable search whether an artist or
publisher is living, it can be assumed that the information
may be published 60 years after the date of sale.

STATE
UNIVERSITY OF IOWA
IOWA CITY, IOWA



Office of the Director Emeritus
School of Fine Arts and Iowa Memorial Union

March 3, 1964

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Mrs. Edith Halpert,
Downtown Gallery,
New York City.

My Dear Mrs. Halpert:

Of course you know that Prof. Henry Hope of Indiana University has led in the implementation of an exhibition conceived in conversations between you and myself and creatively suggested by you. I refer to the exhibition of American Art for the period of 1910 to 1960 at the Golden Anniversary Conference of the Association of College Unions April 19-22.

Dr. Hope tells me that of all to whom he turned for advice and help you were his greatest benefactor. I had expected to sit in on a three-way conference involving yourself, Henry, and yours truly, but our various agendas became too involved to permit this.

I have been asked to write the Foreword for the catalogue, which will precede the definitive Introduction by Prof. Hope. You will find I have paid tribute to you for your indispensable help and motivation.

I am working this year $\frac{1}{2}$ time as Special Consultant to the President for the Arts and as Chairman of the President's Art Council. Mostly I am engaged in dreaming dreams and seeing visions of a great new art center to lie along the west bank of our Iowa River and involving expansion of the present Theatre and Art Building, a new Music Building, and a great auditorium of the opera-symphony hall type. With a new president coming in July I do not know how much of this will be translated into brick, stone, and steel in the near future but it prevents ossification of the gray matter for the time being at least.

I read a highly laudatory review of your exhibition in San Francisco. It must have made a deep and lasting impression. I hope everything of interest to you moves along with similar success!

Very sincerely yours,

Earl E. Harper

March 3, 1964

Dr. Frank Piskor
Administration Building
Syracuse University
Syracuse 3, New York

Dear Dr. Piskor:

I am enclosing your invoice for the two Kuniyoshis, which are being shipped today in care of the School of Art. This invoice had inadvertently been sent to the Pennsylvania Academy of Fine Arts, as I was mailing an invoice to them at the same time. Is it possible that I just reversed envelopes and that you received the invoice for the Pennsylvania Academy? If so, I would be most grateful if you would return it.

I am very sorry for the mix-up, believe me. Many thanks for your cooperation.

Sincerely yours,

Tracy Miller,
Secretary to Mrs. Halpert

March 12, 1964

Dr. J. D. Bigard
6610 Prairie Road
Omaha, Nebraska

Dear Dr. Bigard:

X
As you will note from the enclosed, I am sending some photographs to Richard Ahlborn of the Joslyn Art Museum. These are the items that you had originally selected for consideration and had planned to have Mr. Kingman see during his visit. I was greatly disappointed that you and he did not come in, but hope that you will pay us another visit in the near future.

If you would like to have any of these objects sent on to Omaha, we will be very glad to do so.

I still remember the delightful time I had with you and Mrs. Bigard and your kindness in delivering me to the airport, and again want to express my appreciation for your kindness.

Best regards,

Sincerely yours,

EGH/tn

ART DEALERS ASSOCIATION OF AMERICA, INC.

575 MADISON AVENUE NEW YORK 22

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March 13, 1964

RALPH F. COLIN
ADMINISTRATIVE
VICE PRESIDENT
AND COUNSEL

MURRAY HILL 9-7800
AREA CODE 212

CABLE ADDRESS
"ARTDEALAS, NEWYORK"

SUMMER EXHIBITION

The Committee for the Summer Exhibition of the Art Dealers Association of America hereby notifies the membership that the summer exhibition will be held at Parke-Bernet Galleries from June 23rd to August 1st, with a Gala Opening on the evening of June 22nd. The Gala Opening will be a party for the members of the Association and their guests, all expenses to be paid by the Association.

The Committee has agreed upon the following general procedure for the exhibition as a guide and to promote fairness for all:

a. Each member firm is invited to submit three works, divided between painting and sculpture as the member chooses. For example, a member may send three paintings, or three sculptures or two and one of either.

b. The maximum exhibition space for the paintings submitted should be no more than approximately 15 feet. We also suggest that the maximum length of any painting submitted be no more than approximately 5 feet.

The Committee would like all member firms to use their best standards of fair play and common sense in selecting the works to be exhibited, especially with respect to the size of paintings and the weight and bulk of sculpture. The Committee also urges the member firms to give serious consideration to sending only works they know to be of maximum quality, representative of the best they have to offer. We are anxious, in this World's Fair year, to have the exhibition reflect the highest possible standards of quality of the art dealing profession in America.

The Committee assures the membership that it will exercise great care in the hanging and installation of the exhibits -

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(2) As previously stated, The Downtown Gallery has given or loaned items to over 200 institutions. These include the Whitney Museum of American Art, New York City; the Museum of Modern Art, New York City; the Wadsworth Atheneum, Hartford, Connecticut; the Des Moines Art Institute, Des Moines, Iowa; Fairleigh Dickinson University, Rutherford, New Jersey; and the Santa Barbara Museum of Art, Santa Barbara, California.

The Montclair Art Museum, Montclair, New Jersey, is currently holding an exhibition of the watercolors and oil paintings of John Marin, who has been called "America's Modern Pioneer". It is interesting to note that of the 61 items listed in the catalogue of this exhibition, fifteen, or approximately 25 percent, were loaned to the Montclair Art Museum by The Downtown Gallery.

We trust this additional information will be helpful to you, but if you have any further questions, please let us know.

Respectfully submitted,

its unique place in the modern arts.

Two temporary exhibitions will be devoted to architecture and design. 20th Century Engineering (opening in June) will be a broad survey of engineering forms and methods that have had a decisive influence on modern building. International in scope, the show will include exhibition halls and other large-span structures, bridges and roads, earth-shaping techniques, dams, towers and stadia. Also on view will be an exhibition of household objects, manufactured by two firms, Braun of Germany and Schlumberger of this country, which have combined excellence of design with an unusual distribution and education program.

The Film Library will reopen in May with a week-long series of films by the late, internationally famous Japanese director, Yasujiro Ozu. Subsequently, Films from the Collections will have twice-daily showings in the refurbished auditorium.

SPECIAL FACILITIES

Scholars, students, artists, teachers, and other specialists will have better facilities for study, experimentation and research. Prints not on view will be available to interested individuals for study in the Abby Aldrich Rockefeller Print Room. Similarly, while about 200 photographs will be on public view, the rest of the Collection, about 5,500 prints, will be available along with archive material and a specialized library in the Photography Center.

The second phase of the Museum's building program will be completed in the late 60's when the buildings west of the main structure are remodeled and the Whitney Museum building which has been sold to the Museum is ready for our occupancy. Until then the Painting and Sculpture Collections and the Architecture and Design Collections cannot be placed in readily accessible study-storage. The second addition will also increase the gallery space for temporary loan shows and public exhibitions of paintings and sculpture from the Collection.

We are most grateful for your patience and for your understanding of the fact that it was necessary for the Museum to close its galleries for five months. When we reopen our doors in mid-May there will be a great deal which is new and interesting for our members to see. We hope you will come frequently and enjoy your "new" Museum more than ever before.

Sincerely yours,


René d'Harnoncourt
Director

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THE PENNSYLVANIA ACADEMY OF THE FINE ARTS
BROAD AND CHERRY STS., PHILADELPHIA 2, PA.

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The Downtown Gallery
New York, N.Y.

This is an invitation to exhibit in the
forthcoming March 1964 Fellowship
Penna. Academy Exhibition.

Abraham Patterson

We would appreciate 2 works:-

one painting
and one water color, print, or drawing

Please let us know as soon as possible
what you intend to show: - titles, & sizes.

On approx. Feb. 20th our truck will
pick up works in New York City.

Brochure and tags will follow later.

Thanking you

Please address Sam Fried
c/o Fellowship Penna. Academy



880 FIFTH AVENUE, NEW YORK, NEW YORK 10018 • PLAZA 7-1100

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NEW YORK • HOLLYWOOD

FRANK COOPER ASSOCIATES Agency, Inc.

March 16, 1964

Mrs. Edith G. Halpert
The Downtown Gallery
32 East 51st Street
New York, New York

Edith dear:

I am enclosing an article which so infuriates me that I can't even discuss it with you; thus, the mailing.

Is there any way one can make a protest.

Shillito's is a federated store, by the way. We can look for the same thing probably in Bloomingdale's next.

Love,


Jay Wolf

JW/kf
enclosure

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<u>NAME OF INSTITUTION</u>	<u>NUMBER OF LOANS</u>
Westmoreland County Museum	11
* Whitney Museum of Art	184
Wichita Art Museum	6
Wilmington Society of Fine Arts	30
Wilmington Art Center, Del.	5
University of Wisconsin	7
Witte Museum	5
Worcester Art Museum	114
Yale University Art Gallery	15
Brigham Young University	2
Art Center of Zanesville	6
<u>ADDITIONAL FOREIGN INSTITUTIONS</u>	
Albertina Museum, Vienna	35
Bezalel National Museum, Jerusalem	35
Galerije Grada Zagreba, Yugoslavia	35
Galleria Nazionale d'arte Moderna, Rome	35
Kunsthalle, Baden-Baden	35
Moderna Museet, Stockholm	56
Palais des Beaux Arts, Brussels	35
Stedelijk Museum, Amsterdam	35
and other foreign countries including Tokyo, South America, England, Germany, etc.	
State Department-Special loan to offices of Under Secretary of State, Lucius Battle, for one year	64

Copy to Mr. Fred Baum

* Made gifts of works of art (DG & EGH)



Photo: A. Tisserand, Cannes

April 21, 1951, Inauguration Ceremony
of the

LA NAPOULE ART FOUNDATION — HENRY CLEWS MEMORIAL.
Brig. General Hayes Kroner, representing the American Ambassador to France,
M. Lucet (speaking), representing the Director of Cultural Relations,
Ministry of Foreign Affairs.

LA NAPOULE ART FOUNDATION HENRY CLEWS MEMORIAL

LA NAPOULE Art Foundation — Henry Clews Memorial is an American centre of culture and education unique in France. It was granted an Absolute Charter as an Educational Corporation by the Board of Regents of the University of the State of New York in October, 1930.

The Foundation was inaugurated on April 21, 1951, in the presence of a delegate representing the American Ambassador to France and delegates from the French Ministries of Foreign Affairs, Education and the Fine Arts.

The Foundation received official recognition under French laws as a Foreign Association on October 3, 1952, and publication thereof appeared in the Official Journal.

The United States Treasury Department granted the Foundation tax exempt status, so that, to the extent allowed by law, contributions are deductible by the donors from Federal income tax, and bequests, legacies and gifts are deductible for estate tax and gift tax purposes.

The Foundation was created as a nonstock corporation organized and operated exclusively for educational purposes; no person, officer, member or employee can receive any pecuniary profit from its operations.

In addition to its purposes to acquire the historic Chateau de La Napoule, and to exhibit and publicize the works of Henry Clews and of other sculptors and artists, it is also a purpose of the Foundation to promote in France and in other countries having a keen interest in culture a greater appreciation of the works in the fine arts of citizens of the United States of America.



The La Napoule Art Foundation is situated in the ancient Chateau fortress of La Napoule in the village of La Napoule, Maritime Alps. The towers and part of the present structure date from the thirteenth century; the cellars and substructure go back to Greco-Roman days. The castle and its gardens are inscribed on the index of "Historical Monuments of France". It is open to the public under the auspices of "La Demeure Historique". The building itself is constructed on

Suite 2715,
100, Broadway, New York 1, N. Y.

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March 6, 1964

Handwritten: Kind for corrected

X W. S. Dudworth & Son Inc.
424 West 52nd Street
New York, New York 10019

Gentlemen:

On your invoice dated February 26th, there are two charges for shipment to and from the J. B. Speed Art Museum, Louisville, Kentucky - one for \$34.50 and the other \$11.50 - with a total of \$46.

As you know, it is customary for the museum to pay the packing and shipping expense on works of art sent for exhibition or for consideration. Therefore, may I suggest that you deduct the sum from our invoice and send a bill for these charges to Louisville. Many thanks for your cooperation.

Sincerely yours,

EOH/tm

FELIX LANDAU GALLERY

702 N. La Cienega

Los Angeles 69, California

Olympia 2-1444

10 March 1964



Mrs. Edith G. Halpert
Downtown Gallery
32 East 51st Street
New York, New York 10022

Dear Edith:

Just so we can close the chapter on the Goat Problem
please be kind enough to let us know which A F A tour
the one Zajac Goat was included in, and approximately
when it is supposed to have been returned to us.

Best regards.

Sincerely yours,


Felix Landau

FL/ckw

March 11, 1964

White Art Museum
Cornell University
Ithaca, New York

Gentlemen:

Thank you very much for sending us the catalogs of the Arthur G. Dove Retrospective Exhibition held at your museum in 1964. We are most grateful for these.

If by chance you have a goodly supply of these on hand, we would very much like to purchase about 25 more.

Incidentally, we did not receive an invoice for the first lot and I am enclosing an envelope for your convenience in billing us for the initial group and, hopefully, the second group of 25.

Many thanks for your cooperation.

Sincerely yours,

Tracy Miller,
Secretary to Mrs. Halpert

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

1 FA
Abby Aldrich Rockefeller Folk Art Collection

Williamsburg, Virginia

18 March 1964

Mrs. Edith Gregor Halpert
The Downtown Gallery
32 East 51 Street
New York 22, New York

Dear Edith:

Last fall, you remember, we had a very fine small exhibition, "American Primitive Watercolors." The exhibition allied to this outlining the career of Jacob Maentel was the one to which you so generously loaned your Mr. and Mrs. Wolfersberger.

Due to the success of the watercolor show the Smithsonian Traveling Exhibition Service has asked us to organize an enlarged traveling exhibition on the same theme. Since I would like to have a good sized show of superior quality, we have decided to include not only works from public collections, but from private ones as well.

For this purpose, I am writing to ask if you will agree to loan several of the fine watercolors that you own in addition to the Wolfersbergers. Subjects that I think of as being particularly appropriate are your "Royal Psalmist" and "Charlestown Prison." If you have other examples of primitive watercolors that you would prefer to use, I hope that you will catalog the substitutions on the enclosed forms and send me photographs.

The show, of approximately fifty pieces, is planned for a one year tour of leading museums throughout the country. The exhibition will be documented by an illustrated catalog, published by the Smithsonian, and by Art in America (No. Four, 1963), What is American in American Art, and the "Portfolio of American Primitive Watercolors."

The Traveling Exhibition Service will assume all costs of packing and crating and will cover your watercolors by all risk in-

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Dear Sir:
Would you please write
and let us know when
the next show of Ben Shahn
prints will be held. If
one is planned in the next few
months we would like to
arrange a trip to N.Y.C. to
coincide with the exhibit.


Very truly,
MRS. HERBERT ELISH 5407 UPPINGHAM
CHEVY CHASE, 20015, MD. 57

insurance from the time they leave your hands until their return. Your kindness will, of course, be mentioned in publicity and in the catalog. Although it would be desirable to circulate the paintings in their original frames if they are sturdy and tight, the Smithsonian Traveling Exhibition Service will pay for reframing your materials if the present frames are fragile or unusually valuable. You know already the Exhibition Service's fine reputation for circulating important shows to museums throughout the United States and Europe, and the care with which the materials are prepared and crated.

Your watercolors would be needed in Washington for preparation of traveling cases on or about 1 August 1964; they would be returned to you on or about 1 September 1965.

I enclose with this letter loan forms for you to complete for cataloguing the paintings from your collection. I shall look forward to your reply eagerly.

Sincerely yours,


Mary C. Black, Director
(Mrs. Richard Black)

Copy to: Mrs. John Pope, Chief,
Smithsonian Traveling Exhibition Service

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March 12, 1964

Mr. Victor Topper
Reliable Fur Dressers and Dyers Ltd.
400 Richmond Street West
Toronto, Ontario, Canada

Dear Mr. Topper:

Thank you for your kind letter and your check, which has been credited to your account.

Naturally, I am very eager to know how the new acquisitions have been received at your home. Do let me know.

I am pleased that the letter I sent took care of the matter. Officials always scare me to death and I was hoping that the letter would do the trick. This recalls an experience I had many years ago when a number of the Downtown Gallery artists were in Paris during a summer I spent there. I decided to take home with me as part of my baggage a large group of lithographs each of four or five artists printed in Paris. When the customs opened the container in which all these were packed, one of the officials went through them very carefully and insisted they were not works of art and therefore declared a duty on the weight of the paper. This took time, but I rather enjoyed the experience after my knees unbuckled. Since then, I make no purchases abroad which have to clear and life has become very simple - as all works of art which I do bring back with me (usually by Americans working there) are completely ignored after I state that they are souvenirs from living artists.

It was so nice meeting you and I hope that I may have the pleasure of seeing you again when you are in New York. My best regards.

Sincerely yours,

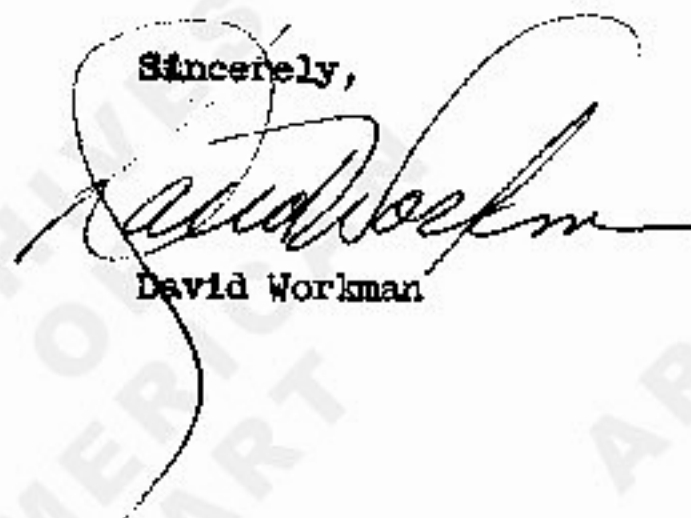
BGH/tm

DAVID WORKMAN
150 EAST END AVENUE
NEW YORK, N. Y.

Page 2

In closing you should know that I will always be grateful for your help when I first came in to your gallery to look at O'Keefes. You didn't dismiss me as someone who was unimportant and gave very generously of your time. These paintings give a great deal of pleasure to me, and in effect serve as my introduction to art.- Thank you very much.

Sincerely,



David Workman

DW:nme

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artwork is living, it can be assumed that the information
by the published 60 years after the date of sale.

GALERIE COARD

TABLEAUX MODERNES

SOCIÉTÉ ANONYME AU CAPITAL DE 60.000 F

36, AVENUE MATHIGNON
PARIS 8^e

TEL. : ELY. 28-10

R. C. SEINE 17 B 10.008

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future exhibition in Paris.

With all my kindest regards ,

Sincerely yours,

Nina Grilichess
N. Grilichess.

P.S.. If you like I could bring some small paintings by Ottesen, as warrants it. I would welcome your comments.

NG/am

N. S.

Andrew Dickson White Museum of Art · Cornell University

March 13, 1964

Miss Tracy Miller
The Downtown Gallery
32 East 51st Street
New York 22, N. Y.

Dear Miss Miller:

Thank you for your letter of March 11 requesting additional catalogues of the Dove Retrospective Exhibition. We are mailing twenty-five catalogues to you today.

I am sorry that the original invoice was lost. Enclosed is an invoice covering both the first and second lots of catalogues.

Sincerely yours,

Agnes Swetnam

Agnes Swetnam
Secretary

Enc.

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If a contact has established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Pl let me know when they have arrived 3/18/64

GALERIE COARD

TABLEAUX MODERNES

SOCIÉTÉ ANONYME AU CAPITAL DE 48.000 F

35, AVENUE MATHIGNON
PARIS 8^e

TÉL. : ÉLY. 28-16

P. C. 88126 57 3 10.808

17th, March 1964.

Mrs. E. Halpert,
Down Town Gallery,
32 E. 51st Street,
New York, N.Y..

Dear Mrs Halpert,

Please excuse me for not having answered your last letter of February 15, which gave me great pleasure. I have awaited in order to let you know definitely that I will arrive in New York on April 5. Ottesen informs me that your gallery is closed on Monday. However, with your permission I will telephone you Monday morning April 6 and perhaps you will leave a message for me with your secretary if you are not in. Your last letter has given me such hope for our future relations that I am looking forward with great anticipation to seeing you again. New York too, gives me a shot in the arm, so to speak, and so you can imagine how much this trip means to me.

Upon his return to Paris, Fred Ottesen spoke of you and New York so enthusiastically that I can not help being boyed-up. I want to thank you also for changing him from a somewhat pessimistic person into one who seems to be brimming with optimism and a fever to work.

It was a great pleasure to hear that the Rattner show was such a great success. I read a very good review in the Herald Tribune and as I admire his work very much it is nice to know that once in a while a critic can show good sense. I understand that the Rattners will be in New York upon my arrival and I hope we can come to some decision for his

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studio international

Owner/Timothy Beaumont
Editor/G S Whittet

Prism Publications
Blue Star House
Highgate Hill
London N19
Telephone/Archway 7531
Telegrams/Prismpubs London N19

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Mrs Edith Gregor Halpert,
Director,
The Downtown Gallery
32 East 51st Street,
New York 22,
U.S.A.

16th March 1964

Dear Mrs Halpert,

I have been in touch with Mr Patrick Phillips of the Leicester Galleries, London, and he tells me that he is planning an exhibition of Ben Shahn paintings for June.

Mr Phillips has kindly given me your address and I am writing to you for your collaboration in the preparation of an article which I hope I can publish at the time of the show here. I should like to have, if possible, a transparency of a good Shahn painting and also several photographs for reproduction in black and white of other good works by the artist.

Being a monthly periodical, we go to press extremely early and I wonder if you would be kind enough to send me by airmail the photographs and transparencies so as to reach me by the first week of April at the latest.

Miss Dore Ashton is our New York correspondent, and she frequently visits your gallery and I am sure that you will know our magazine. As we have not done anything on Shahn previously, I should like to make this a very good article.

With best wishes.

Yours sincerely,

G. S. Whittet

5 1/2 x 8 1/2

G.S. Whittet,
Editor: THE STUDIO.

DES MOINES ART CENTER

GREENWOOD PARK

DES MOINES 12, IOWA

March 18, 1964

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Edith:

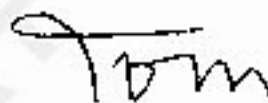
I am happy to tell you our acquisition committee and board of trustees have approved the purchase of "Integration: Supreme Court" by Ben Shahn, net price with museum discount \$6,750. Please bill us at your early convenience with an invoice in duplicate.

I am sure you know my pleasure at having this important work added to our collection. All of our committee and board members were also very enthusiastic about it.

Under separate cover I am sending you a proof from our print making class by an 11 year old boy. You will recognize the subject which was the source of his inspiration and his first experience in the graphics process.

My best as always.

Sincerely yours,



Thomas S. Tibbs
Director

TST/go

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MEMBER OF FUR TRADE ASSOCIATION OF CANADA, INC.

March 16/64

Victor Topper
5 Hearthstone Cres.
Willowdale, Ontario
CANADA

Dear Mrs. Halpert:

Thank you again for your kind
letter + for your humorous little story
re: the customs.

The painting was received very
joyously in our household. My eldest
daughter, who is now 8 years old, stands
before "Maximus of Tyre" every day +
reads it. She says that she really
wants to understand the message. We
have read together "Love + Joy About
Letters" and "The Alphabet of Creation".
She said that she would love to meet
this man. Lori (that is her name)
says that she would like to meet
this man because he must love
people just like her Zadie.

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March 10, 1964

Mr. Joseph T. Fraser Jr., Director
The Pennsylvania Academy of the Fine Arts
Broad and Cherry Streets
Philadelphia, Pennsylvania 19102

Dear Joe:

Many thanks for your check in payment of the Davis painting, LETTER AND HIS ECOL. Incidentally, have you received our invoice? There has been some confusion about several bills which were inadvertently enclosed in wrong envelopes and I want to make certain that yours reached the Academy eventually. If not, please let me know and I will send you a duplicate for your records.

Well, young man, I see that you are throwing your weight around. Remember, I am your contemporary and more so, as I have been running this joint for 37 years, but unfortunately don't feel as young as you do, although mine has also been a gratifying experience, until very recently when I became aware that the artists are gradually losing a sense of integrity, not only in their overall relationships, but - with few exceptions in the older group - in their work as well. That is why I decided to change my outlook by moving from these quarters and the first floor with a tremendous number of contacts to a smaller and cosier place where I will not be as accessible to so large a public and so much gossip about what is going on. Of course I will continue plugging away and try to recapture the glint in my eye and a more optimistic attitude about the future of art and artists in America. Your letter (the last paragraph) really gave me a shot in the arm and I am grateful to you for this.

Incidentally, have you thought any more about my suggestion of having a group exhibition of work by artists who are Pennsylvania Academy alumni? Your record has really been extraordinary and I think it would be a very stimulating exhibition and would have a tremendous effect in the thinking of today. You know that I will do all I can to be of assistance to you in the event that you make such plans for the near future. And so, cheers to you!

As ever,

BGH/tm

Page 1 of 1

ALL INFORMATION CONTAINED
HEREIN IS UNCLASSIFIED

March 12, 1964

Mr. Jacob Schulman
38 North Main Street
Gloversville, N.Y.

Dear Mr. Schulman,

I do hope this finds you in good health.
 We do hope

[illegible]

የጋራው ጥራት ማረጋገጫ

MICHAEL J. JAMES NEW YORK
 28 MORN MORN PLAZA
 EL. 6800 201 JEN

WENTON IS' 1094

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LA NAPOULE ART FOUNDATION

HENRY CLEWS MEMORIAL

MRS HENRY CLEWS
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AND ASST SECRETARY

LA NAPOULE A.M.
FRANCE
38.95.05
120 BROADWAY
NEW YORK 5, N. Y.
212 - RE 2-1402

March 6, 1964

Downtown Gallery
32 East 51st Street
New York, N. Y. 10022

Att. Mrs. Edith G. Halpert

Dear Mrs. Halpert:

Some time ago Mrs. Colton and I conferred with you and Mr. John Marin, Jr. regarding an exhibit of selected works of John Marin at the Chateau de La Napoule at La Napoule A.M., France.

As you know, we are a museum chartered by the Education Department of the State of New York. One of our purposes is to exhibit in the south of France works of American artists. We have very modern beautiful exhibition galleries which are open to the general public daily. We would like to plan an exhibit for July or August.

You and Mr. John Marin Jr. were good enough to express an interest in making such an exhibit possible. You were also going to ascertain the cost of shipping the paintings and make suggestions regarding the catalogue.


If you plan to be in Europe this coming summer, we would be very pleased to accommodate you at the Chateau de La Napoule if you would like to direct the installation of the exhibit.

Sincerely yours,

David J. Colton
President

DJC:JG

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March 19, 1964

Mrs. W. B. Bryan
Box 318, Route 1
Hookins, Minnesota 55343

Dear Mrs. Bryan:

For your information, the Bernard Karfiol oil, LANDSCAPE WITH BROOK was purchased in May of 1961. The price was \$1350.

I would suggest that you increase the figure to \$2500. for the current insurance valuation.

Should our future mailings be addressed to Minnesota or Atlanta? Won't you please let me know.

Sincerely yours,

EGH/tm



8-16
THE JEWISH HERITAGE FOUNDATION

9640 SANTA MONICA BLVD., BEVERLY HILLS, CALIFORNIA
TEL. 272-2109

March 9, 1964

Airmail

Mrs. Edith Gregor Halpert
The Downtown Gallery
32 E. 51st Street
New York 22, N. Y.

Dear Mrs. Halpert:

On February 21 you wrote me that "I am sending you a group of photographs of Shahn's work." These have not as yet arrived.


We are now preparing the next issue of Recall and wish to use these photos as an art insert. Would you please check and see whether they have gone out.

Also, could you write an estimate of Shahn in about 500 words or so as a preface to the art insert.

Let me know by airmail how soon I should expect the photos, if for any reason they were delayed.

Frank Hurd sends you his best wishes with mine.

Sincerely,


Joseph Gaer

JG:h

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Associate Editors

NEW YORK STATE COUNCIL ON THE ARTS

March 11, 1964

Mrs. Edith Halpert
Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

The New York State Pavilion at the New York World's Fair is designed to attract international attention to the natural and industrial resources of our State. Governor Rockefeller and the Legislature have evidenced a recognition, unique in this country, of the importance of our cultural resources by appropriating funds for the New York State Theatre in Lincoln Center, by creating the New York State Council on the Arts in 1960, and now, by proposing two distinguished exhibitions of works of art in the New York State Pavilion during the successive years of the New York World's Fair.

The first of these exhibitions, called The River - Places and People, will stress the influence of the Hudson River during the early history of the State (the 18th and first half of the 19th centuries), and will include notable portraits and landscapes as well as certain famous primitive and genre paintings. This exhibition, comprised of fifty works of art, will open with the Fair towards the end of April. The Albright-Knox Gallery is publishing a fully illustrated catalogue.

The second exhibition, called The City - Places and People, will illustrate the effect of the growth of our great urban centers on the art of the period from the mid-nineteenth century through the present time. Again, there will be approximately fifty works of art and a fully illustrated catalogue will be published for the exhibition.

(more)

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811 North Linn
Iowa City, Iowa

March 16, 1964

Mrs. Edith Halpert
Downtown Gallery
New York, N.Y.

Dear Mrs. Halpert

I am writing a thesis on the Passion of Sacco-
Vanzetti in partial fulfillment of the requirements
for an M.A. degree at the State University of Iowa.
In the process I have met with some problems and Prof.
James Lechay suggested that I write to you.

I am having difficulties in locating reproductions
of the entire 23 gouaches as well the complete listing
of titles. I have requested through inter-Library Loan
Service a copy of the Downtown Gallery catalog of the
exhibit in 1932, but it is uncertain whether it can be
obtained and I doubt if reproductions would be available
for all the works in this publication.

This and any other information you can refer me to
on this series would be greatly appreciated. Thank you
for your time and service.

Sincerely yours,

Gerald R DeSchepper
Gerald R DeSchepper

Soc. of Contemporary Art
Harvard in 1932-3

March 4, 1964

Mr. Gudmund Vigtel
Head of the Museum
Atlanta Art Association
1280 Peachtree Street, N.E.
Atlanta 9, Georgia

Dear Vig:

I received your letter just as I was about to wend my way toward Santini Brothers warehouse to pick up the Horace Pippin. It seemed like a wonderful opportunity of establishing integration in Georgia - matching Grandma Moses with Horace Pippin and his LOVELETTERS. However, I did not go and the Pippin is still resting in the crate containing part of my collection.

Unfortunately, somebody swiped my magnifying glass and I could not examine the rather crude snapshots (if I may say so) which you sent me. However, I think it's a very interesting example of Folk Art front and back and, since Virginia was settled by the so-called "aristocracy" and/or exiled prisoners in Old England, there is a rather strong resemblance to British painting of the period, but I would take a chance on calling these "Made in America". In any event, if you can obtain this as a gift to the museum, I would grab the painting for its combined interest and the early suggestion of pop art on the VIRGINIAN LUXURIES.

I am so pleased that the Sloan lithograph was found desirable for your collection and I'm happy that I located it just at that time. When I phoned Antoinette Kraushaar and sent the print for her appraisal, she made it clear that this was a rare example of Sloan's work and was grateful that I was giving it to your museum. I know you have quite a job and, like the general "staff situation", have had to accept, as we all do, at this time. As a matter of fact, it has become a theme song in recent years and I hear it constantly from businessmen, professionals, housewives, etc. I wish I could say that I have things under control here in this connection. After these many years, I find it rather hard to adjust to the overall inefficiency - thanks to Mr. IBM and progress. Nevertheless I am sure that you will lick this in due time. Hallelujah!

As ever,

EGH/tm

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March 10, 1964

Mr. Maron J. Simon
230 East 73rd Street
New York, New York 10021

Dear Mr. Simon:

Yes, indeed, I well remember the Wiles Spencer painting, CITY WALLS - EAST RIVER, painted in 1948. According to our records, you purchased this in January of 1951. I also found the dimensions, which are 16x20", but unfortunately have no photograph in our files. If you have a negative of this painting, would you be good enough to send me a print, so that we may add it to our photographic records. I will be most grateful to you.

It is difficult to establish a current valuation as we have not had a painting of that size or period for a good many years. As a matter of fact, Spencer left a very small number of paintings when he died and, at the moment, we have only three examples of his work for sale - all quite large in dimension. However, I would suggest that you increase your insurance valuation from whatever it may be to \$3000. - \$3500. And please remember to send me a photograph, if that is at all possible, as we are thinking of a retrospective exhibition, possibly in 1965. It is a sad commentary, but unless an artist leaves a great many paintings, it is very difficult to keep him before the public, particularly these days when so many of the museums and collectors are hesitant about loaning paintings because of the growing rate of damage in packing and transit. I trust that when we are ready for this exhibition, you will co-operate with us.

I look forward to seeing your book and have made a note of the date of publication.

Sincerely yours,

EGH/tm

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Robert M. Studin

400 East 57th St. • New York 22, N. Y. • MUrray Hill 8-3388

Dear Mrs. Halpern.

Ernest T. Hunter, who was associated with the late David Rosen, has given me your name as a reference regarding his ability as a cleaner and restorer of paintings.

A word from you about Mr. Hunter will be greatly appreciated. Thank you in advance for your courtesy in answering.

Sincerely
Robert Studin

Mar. 9/64.

SKOWHEGAN SCHOOL OF PAINTING AND SCULPTURE

35½ EAST 88th STREET, NEW YORK, N. Y. 10021

(212) UN 1-9270

SKOWHEGAN, MAINE

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March 11, 1964

Mrs. Edith Halpert
Downtown Gallery
32 East 51st Street,
New York, New York

Dear Edith:

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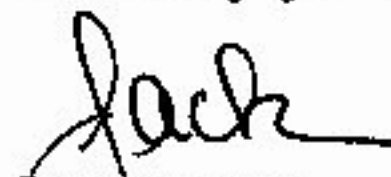
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Never before has Skowhegan been able to look to the future with such confidence. The Old Dominion Foundation has given the School a \$50,000 endowment challenge grant, to be awarded if we successfully raise \$200,000 in endowment funds. The grant is designed to give impetus to our major drive to provide the School with an endowment of \$500,000 and an additional \$100,000 to complete the purchase of the School campus and carry out significant development plans.

We are in the midst of preparing material for submission to several Foundations, along with our requests for their financial assistance in raising the \$200,000 needed to obtain the \$50,000 from the Old Dominion Foundation.

Bill Cummings and I hope you will send me a few words of your thoughts about Skowhegan, its program, what it means to young artists in America when they need it most, and why you believe it should receive the needed financial support. We know that the Foundations will give great weight to your thoughts and that in this way you will be helping the School to realize its goal.

Sincerely yours,


John Eastman
Director

je/jf

Prior to publishing information regarding these transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

"Not for Publication"

March 6, 1964

Mr. Brian O'Doherty
The New York Times, Art Dept.
229 West 43rd Street
New York, New York 10036

Dear Mr. O'Doherty:

Thanks to the librarian of the White Art Museum at Cornell University, I have just received six copies of an excellent catalog of a retrospective exhibition devoted to the work of Arthur Dove. This exhibition was selected by Dr. Alan R. Solomon, Director of The Jewish Museum, but formerly working in that capacity at the White Art Museum. I doubt whether the catalog was generally distributed and thought you might like to have a copy of it for your files.

Incidentally, Mrs. Dove let me have some early clippings which appeared in publications emanating in New York and others in Chicago, indicating that the 1910 date of his abstractions cannot be questioned. Also, in talking with her and previously with John Marin, I am convinced that he had no contact whatsoever with Kandinsky and that his 1910 oils and 1911 pastels were painted independently, with no possible Kandinsky association. In any event, I thought you would be interested in seeing some of the reproductions which appear in this catalog and also agree with me that he was a forerunner of many of our current American artists. I plan to publish his sketchbooks for the further benefit of the younger generation painting today.

Do come and see us. My very best regards.

Sincerely yours,

EGH/ta

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NUMBER OF LOANSNAME OF INSTITUTION

Ohio State University	20
Parish Museum, Southampton	8
George Peabody College	4
Pennsylvania Academy	88
Penn. State University	155
Philadelphia Art Alliance	51
* Philadelphia Museum of Art	64
Philbrook Art Center	18
Phoenix Fine Arts Association	2
University of Pittsburgh	2
Pomona College	28
Pratt Institute	10
University of Puerto Rico	1
Queens College	31
Randolph Macan College	24
Reed College	12
Rensselaer Institute	10
* Ringling Museum of Art	16
Rochester Memorial Art Gallery	1
Rollins College	4
Roswell Museum	2
Royal Museum of Fine Arts, Belgrade	1
Royal Ontario Museum, Canada	2
* Shelburne Museum	6
St. Cloud State College	6
St. Mary's College, Notre Dame	41
St. Olaf College	7

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La Napoule

All Paintings Listed Below Are Watercolors

47. Bar Harbor - Mt. Desert - Maine	1924 - 25	17x20	Mr. & Mrs. William H. Lane
48. Near Great Barrington	1925		The Phillips Gallery 1600 21st Street N.W. Washington, D.C. Attn: Mr. James McLaughlin
49. Stonington, Deer Isle, Maine	1924	14x17	Shipping Enterprises Corp. 19 Rector Street New York, N.Y. Attn: Capt. Marius Taddeo
50. Watercolor For #49 No. 7 Movement - Boat Off Deer Isle	1926	15x21	Mrs. Edith Gregor Halpert
51. Movement No. 2 Related to Downtown N.Y.C. (The Black Sun)	1926	22x27	Metropolitan Museum of Art
52. Midtown New York	1928	27x21	Mr. & Mrs. David Rockefeller 146 East 65th Street New York, N.Y.
53. Taos Canyon #2	1930	17x21	Courtesy The Downtown Gallery
54. Mountains (Sangre de Christi) New Mexico	1930	13x20	Courtesy The Downtown Gallery
55. Young Man of the Sea Also Known as "Blue Eyed Figure & Sea"	1934	15x20	Metropolitan Museum of Art
56. Street Movement and Buildings	1936	27x22	Mrs. Harry Rubin 700 Park Ave. New York, N.Y.
57. Bathers	1937	8x10	Courtesy The Downtown Gallery
58. Late Afternoon Sun, Cape Split, Maine	1938	15x20	Courtesy The Downtown Gallery
59. Circus Elephants	1941	19x24 1/2	Mr. & Mrs. Laurance Rockefeller
60. Related to the Sea	1944	15x20	Mr. & Mrs. Irving Brown 1500 Carroll Street Brooklyn, N.Y.
61. The Sea - Off Cape Split - Maine	1947	9x14	Mr. & Mrs. Fred Gash 243 East 49th Street New York, N.Y.
62. Movement - Peach Trees in Bloom, Saddle River, New Jersey	1950	15x20	Courtesy The Downtown Gallery
63. Sea Piece	1951	12x17	Dr. & Mrs. Herbert J. Kaydon 130 East End Ave. New York, N.Y.
64.			

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March 12, 1964

Dr. Irving Levitt
24535 North Carolina Drive
Southfield, Michigan 48076

Dear Irv:

Thank you for your check. Now I can buy myself a salami sandwich or whatever. As a matter of fact, I haven't had one for a long time and I think that I will order one for lunch tomorrow.

I am delighted at the prospect of seeing Shirley and you and hope you will let me know well enough in advance so that I can plan a fun evening for all of us. Meanwhile, my best regards.

Sincerely yours,

EGH/ts

March 11, 1964

Mrs. Jane B. Story
Art in America
635 Madison Avenue
New York, New York

Dear Mrs. Story:

According to our consignment records, we loaned to you last May a set of four Georgia O'Keeffe color plates, which are still outstanding.

Would you be good enough to return these plates at your earliest convenience?

Thank you for your cooperation.

Sincerely yours,

Tracy Miller
Secretary to Mrs. Halpert



Ned Hoffman

August 1953. EXHIBITION OF PAINTINGS

by

AMERICAN AND EUROPEAN ARTISTS,

the patronage of the Cultural Department of the American Embassy, Paris.

to complete the necessary additions, exhibition rooms and halls, and other facilities. At present, the Chateau is in condition to fill its mission and to perform its educational purposes.

★

It is proposed to receive eight or nine mature, exceptional students, desiring to spend a year in France in an atmosphere of beauty where they can work out their ideas or finish work already begun. These students would be lodged in the Chateau or adjoining villa and property, also owned by Mrs. Clews, as conditions warrant; but, as recipients of scholarships and prizes, they could defray part of their expenses. They could benefit by the activities of the Foundation,

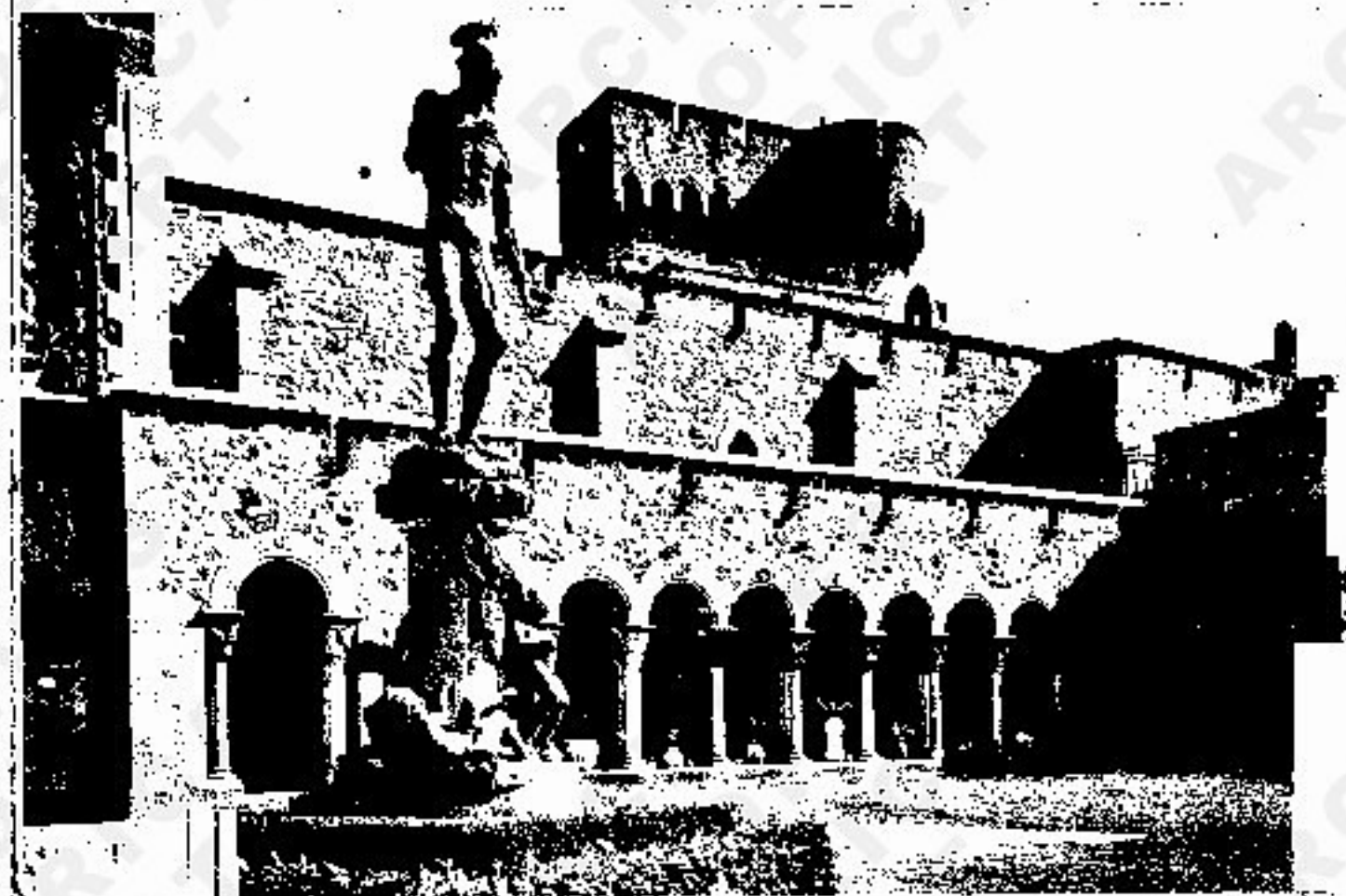
as well as enjoy the cultural programs of nearby Cannes, Nice, Monte Carlo and Italy.

As additional activities, the Foundation proposes to feature concerts, hold exhibitions of art and culture, invite celebrated writers and statesmen to lecture in the main hall and to show documentary films for instruction and recreation.

To undertake such a cultural and educational program requires the help of patriotic Americans so that the Foundation's funds may be sufficient to carry out its mission. The Chateau of La Napoule is in itself a unique creation by a distinguished American artist. Clews created a world of fantasy in the cloisters, over-doors, chimney pieces, capitals, sculptured arches and carved doors. It is a demonstration of American artistry unique of its kind.

Courtyard
showing: THE CLOISTER
and the
GOD OF HUMOR MYSTICS
by Henry Clews.

Photo Giletta, Nice



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Friends of the American Museum in Britain

228 EAST FORTY-NINTH STREET . NEW YORK 17, NEW YORK . PLAZA 3-5997

Co-Chairmen

MRS. THOMAS S. LAMONT

MRS. JOHN BARRY RYAN

Executive Secretary

MRS. NORMAN S. WALKER

March 5, 1964

Dear Miss Halpert:

I am writing you at the suggestion of Mrs. Hannah Hammitt to say how delighted we would be to have you join the Friends of the American Museum in Britain.

The Museum is spreading a deeper understanding of our American heritage and is opening new avenues of British warmth and sympathy. Thousands of schoolchildren are responding to the Museum's attraction.

The aim of the Museum is to create a group of Friends who believe in this exceptional way of sustaining Anglo-American relations, and it is planned to make this a truly national effort by asking people from every state in the Union to join the Museum membership.

I hope you will feel the Museum is worthy of your support.

Very sincerely,

Helene Walker
Executive Secretary

Miss Edith Halpert
32 East 51st Street
New York City

COUNCIL OF THE AMERICAN MUSEUM IN BRITAIN

THE HON. DAVID K. E. BRUCE, U.S. Ambassador to the Court of St. James's, *Hon. Chairman*

Herbert Agar	The Countess Alexander of Tunis	Sir Rex Benson	The Duchess of Buccleuch and Queensberry
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of Drogheda	Henry F. duPont	The Earl of Euston	A. L. Goodhart
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Director of the American Museum in Britain: IAN MCCALLUM

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March 6, 1964

Mr. and Mrs. Dan Feder
152 Lasky Drive
Beverly Hills, California

Dear Ruth and Dan:

Your very able agent, Jack Lawrence, who selected the Rattners for your consideration, confirmed your final choice and we have set aside DERP SOUTH LANDSCAPE for you, to be shipped as soon as it is appropriately framed. After receipt of your telegram, I decided to exclude this painting from the exhibition, so that it would not serve as a teaser as all red-starred pictures do at the opening. It will be shipped to you very shortly and I know you will both enjoy it immensely. I regret that you cannot see the exhibition as a whole, because it is truly a great experience. When you come to New York, I will be happy to show you some of his other work so that you may be reassured that your choice is an excellent one.

Our invoice is enclosed and the payment arrangements are very gentle, as only 20% is required as a down payment, with monthly installments either over a period of six months or as long as a year if that is more convenient for you.

I do hope that you will both come to New York soon and let me know ahead so that we can have a fun dinner party. Meanwhile, my very best regards.

Sincerely yours,

EGH/tm

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William L. Moise
1139 Whitefield Avenue
Sarasota, Florida



THIS SIDE OF CARD IS FOR ADDRESS

Mrs. Edick Helpert
Downtown Gallery
32 East 51
New York 22, N.Y.

Phoned
3/13

The Corcoran Gallery of Art
Washington, D. C. 20006

HERMANN WARNER WILLIAMS, JR.
DIRECTOR AND SECRETARY

METROPOLITAN 8-3211

March 18, 1964

Mrs. Edith Gregor Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Edith:

I can, of course, readily understand your sense of frustration with the apparent lack of demonstrable progress with respect to getting a favorable ruling from the Internal Revenue Service on the tax position of The Downtown Gallery's proposed gift to the Corcoran Gallery. Immediately on receipt of your letter I called Mr. Skilling of Lee, Toomey and Kent, and asked him what his estimate of the situation was as to lapse of time before he would get a definite ruling. He tells me that he is quite satisfied with the progress that is being made and that things were moving along in an orderly way. He is presenting an additional letter containing further information which the Internal Revenue Service needs before the end of the week. He was optimistic that there would be, at least, a tentative reply by the end of the month. But he indicated that we could not count on receiving the formal written ruling by April first.

Mr. Skilling and his associates jumped right onto the matter as soon as it was put into their hands and have done everything humanly possible to present our case as simply and convincingly as possible, and I am sure that they are following up the matter as closely as can be done. Therefore I was very much upset that you feel you can only allow a period of less than two weeks for them to obtain the tax ruling necessary.

You know how desperately important it is to the Corcoran that we get your collection and how vital it is for the Nation as a whole that there be a comprehensive and qualitatively superb collection of American art of the 20th century available in the Nation's Capitol. I would hope therefore that you would see fit to avoid fixing a calendar deadline and let the matter rest on the receipt of the ruling that the Internal Revenue Service must hand down. The matter of the additional time involved would surely, at the most, be a matter of a week or so.

Considering the length of time that has already passed a few days more or less cannot make any real difference to you, and I think

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March 11, 1964

Dr. G. Stuart Hodge, Director
Flint Institute of Arts
1120 East Kearsley Street
Flint 3, Michigan

Dear Dr. Hodge:

At last I have succeeded in locating a Stuart Davis which will be available for your exhibition, "The Coming of Color". Obviously a great many other exhibitions planned for the near future include paintings by this artist and it has been impossible to find an example available for loan. However, I called Mrs. Joseph Roby, who agreed to lend MEMO, 1956; size 28x36". A photograph is enclosed and I would suggest that you communicate directly with the prospective lender:

Mrs. Joseph Roby Jr.
720 Park Avenue
New York, New York 10021

I trust that this arrangement is satisfactory to you.

Sincerely yours,

EGH/tm

March 10, 1964

Mr. Russell Guirl
Department of Fine Arts
Louisiana State University
Baton Rouge 3, Louisiana

Dear Mr. Guirl:

As you suggested in your letter of March 4th, we will arrange to have the Zorach - and the O'Keeffe, if you decide to include that as well - ready for shipment on April 1st.

It occurred to me that you are probably making additional loans in New York and would prefer to have one packer handle the entire group in order to reduce the crating expense. If so, please let me know which company you choose. Otherwise, I will arrange with Budworth for the pick-up before April 1st and will have it addressed to Mrs. Sandra Long.

Sincerely yours,

EOH/tm

March 12, 1964

Mr. Robert M. Studin
400 East 57th Street
New York, New York 10022

Dear Mr. Studin:

As I recall - and this goes back many, many years, when Ernest T. Hunter was associated with David Rosen - the latter was most enthusiastic about Mr. Hunter. He mentioned frequently how valuable an assistant he was in connection with his restoration work.

What Mr. Hunter has done since that time, I don't know, as I have had no occasion to be in contact with him.

Based on the past, I can certainly recommend him highly.

Sincerely yours,

BOH/tm

PURDUE UNIVERSITY

DEPARTMENT OF ART AND DESIGN
LAFAYETTE, INDIANA 47907

March 9, 1964

Director
Downtown Gallery
32 E. 51
New York, New York

Dear Sir:

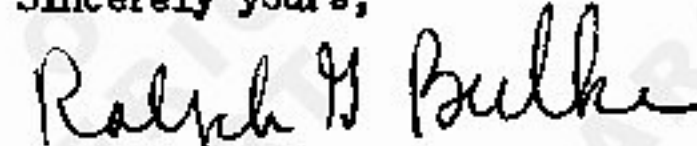
Beginning in September, 1964, there will be an opening in drawing and painting in our department. Because of your association with practicing artists, we felt that you might know of some who would be interested in a teaching position. We would welcome any recommendations you may be able to make.

We are interested in securing a person of maturity and with a record of some achievement in the field. We anticipate filling the position at the Associate Professor level, but the salary for the position is open and will depend upon the qualifications and experience of the applicant.

The Department of Art and Design at Purdue has about 200 students majoring in art in four major curriculums and has about 1200 students enrolled in all art courses. Present staff numbers fourteen.

I will be happy to supply additional information about the position, the department, and the university to anyone interested. Any recommendations you can make will be greatly appreciated.

Sincerely yours,



Ralph G. Beelke
Head, Department of Art and Design

RGB:bw

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The Paine Art Center and Arboretum

Dear Miss Halpert:

It was a pleasure talking to you last Friday concerning a future exhibition of paintings and drawings by Robert Osborn. As mentioned to you, he is agreeable to this show, and I guess you are too.

The best date for the display at the Paine Art Center, would be from September 1st through 29th, 1964. Is this acceptable with you and Mr. Osborn?

The Paine Art Center would cover all costs connected with packing, insurance and round-trip transportation. We will print a modest catalogue with an illustration on the cover...in black and white. All of these matters can be discussed in detail later.

Mr. Osborn mentioned that he did not have the time or want to bother with matts for his drawings. We agreed that the job could be done in Oshkosh. All drawings and water colors will be displayed under glass.

I hope in making the selection of about 15 paintings and perhaps 50 drawings that some sort of a retrospective exhibition will result. This would probably mean that none of the drawings (or few of them) would be for sale, although maybe all of the paintings would be. Again, any suggestions would be appreciated.

Enclosed is a folder on the Art Center for your information. Perhaps some day you could visit here.

Most sincerely yours,

Richard N. Gregg

Richard N. Gregg, Director, March 11, 1964

March 10, 1964

Mrs. Herbert Elish
5407 Uppingham Street
Chevy Chase, Maryland 20015

Dear Mrs. Elish:

The only catalog we have of Shahn prints was published several years ago and contains nothing but a list of the prints shown at the time. However, we always have a complete collection of his graphics on hand and will be very glad to show them to you whenever you come to New York.

I'll look forward to your visit.

Sincerely yours,

EOH/tm

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March 10, 1964

Mrs. Barbara H. Gemignani
Director - Art Department
River Dell Senior High School
Oradell, New Jersey

Dear Mrs. Gemignani:

Thank you for your letter.

Indeed, we will be very happy to cooperate with you. As you probably know, Ben Shahn is one of the outstanding graphic artists in the world today and fortunately, we have a superb collection of his serigraphs, including several in color. It would be very difficult for me to make a specific selection and I would suggest therefore, that you come in at your convenience to look at what is available in the price range suggested and make your own choice. I look forward to seeing you.

Sincerely yours,

EGH/tm

March 4, 1964

North Shore Hospital
Manhasset, L.I., New York

Attention: Mr. Daniels

Dear Sir:

I am enclosing, at the request of Mrs. Weber, a copy of a letter I sent to her on December 28th of 1963. I regret to be so late in attending to this matter, but hope the information is what you require for your records.

Sincerely yours,

EOH/tm

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PPY *Gift*
ca int. in Morris Commandos

March 4, 1964

Mr. A. Shaw
420 East 51st Street
New York, New York 10022

Dear Mr. Shaw:

When you called at the Gallery some weeks ago and selected among your favorites in the George L. K. Morris exhibition the painting entitled COMMANDOS ATTACKED BY DOGS dated 1943, I advised you that one of our employees had placed a star on the picture, but that I would discuss the matter with him subsequently. The show closed last Saturday and I convinced him that the self-imposed rule I have followed these many years of abstaining from purchasing any paintings in an exhibition applied to him as well and finally convinced him that it should be made available to outside collectors.

There were three or four other visitors who were very enthusiastic about this painting, but I did promise that I would communicate with you when and if this was released and am hereby doing so. The price, as you may recall, was \$500. Won't you be good enough to let me know whether or not you are still interested, so that the matter may be settled. And do come in to see the current exhibition of the new paintings by Abraham Rattner. It will be nice to see you again.

Sincerely yours,

EGH/tm

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

FFA

March 6, 1964

Mr. K. Q. Lindersmith
3012 Mahanna Drive, Apt. C
Dallas, Texas

Dear Mr. Lindersmith:

Thank you for sending me the two photographs of the early American portrait and of the still life.

While I was familiar with Mrs. Force's collection, I do not recall seeing these two specific paintings and it is very difficult for me to judge the pictures although they seem very interesting to me.

Can you give me some idea of the price? Also, would you be willing to send them on to me for inspection and purchase consideration. It is very difficult to make any decision otherwise. Please let me know.

Sincerely yours,

EOH/tm

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

JUDGES' CHAMBERS
COURT OF COMMON PLEAS NO. 6
CITY HALL
PHILADELPHIA 7

JOSEPH E. GOLD
PRESIDENT JUDGE

March 16, 1964

The Downtown Gallery
32 East 51st Street
New York, New York

Attention: Mrs. Edith Halpert

Dear Mrs. Halpert:

I have one Kuniyoshi guoache which I would like to dispose of. I am interested in replacing it with several small works of art from well-known artists.

If you have any ideas on the subject, may I hear from you.

Sincerely yours,

Joseph E. Gold
JOSEPH E. GOLD

JEG/sl

due to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

March 4, 1964

Judge Edward A. Beard
Court of General Sessions
5th and E Street, N.W.
Washington, D. C.

Dear Buddy:

As you may well realize, I am in a very difficult situation in making any suggestions relating to sales of art by The Downtown Gallery and especially so in connection with The Corcoran Gallery. My offered gift not only has alienated other museums, but has made it rather embarrassing for me to suggest any artists from this gallery to The Corcoran Gallery Acquisition Committee-- as you may well understand.

However, since Bill Williams had invited, and enthusiastically so, the Broderson of which I am now enclosing a photograph, at long last delivered by our photographer (and then advised me that the meeting was called off) it seems a logical recommendation to you. I consider this an outstanding example by one of the few original, personal and excellent younger artists in America. The pertinent data is listed on the reverse side. The price is \$1500. net.

To impress your prospective donor, you might mention that when we showed it in our opening exhibition this season, Emily Genauer selected NUN OF THE SKULL #2 for special comment and praised it most enthusiastically. The article appeared in the Herald Tribune on December 15, 1963.

I have several other suggestions, but am rather embarrassed for the reasons cited in my first paragraph. Would it be possible for you and your donor to come to the gallery sometime and see a group of paintings and sculpture for consideration? Let me know and do come in willy-nilly as it would be a great treat to see you.

My best regards.

Sincerely yours,

EGH/tm

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

BOARD OF EDUCATION CITY OF NEW YORK
 SOUTHERLAND JUNIOR HIGH SCHOOL
 490 HUDSON STREET
 NEW YORK 14, N. Y.

DR. LINCOLN F. BAAR
 PRINCIPAL

STUART K. HERBST
 SAUL SILVERS
 ASSISTANTS TO PRINCIPAL

Dear Mrs. Halpert -

3/16/64

Am sending my final (last payment) check to you on the Shuman drawing "Love & Joy". Am almost sorry that the monthly reminder of a fine relationship comes to an end. On second thought - now that we're paid up we'll come in and purchase something else — and that brings me to the question of your reply to my original letter re the possibility of opening a gallery in our area of the Island.

It was a poor choice of words on my part to describe what sort of a "gallery" I want to open. Certainly your world-renowned operation has no equal. I'm talking about the pioneering, the good taste and your integrity — I've known about you and the Downtown Gallery ever since I was a young art student. Now here is the sub-

March 14, 1964

Mr. Hermann Warner Williams Jr., Director
The Corcoran Gallery of Art
Washington, D. C.

Dear Bill:

Early this week I telephoned Mr. Vincent N. Maloney, who represents Lee, Toomey and Kent in New York, and advised him that unless a decision was made by April 1st, I will be obliged to withdraw the offer of the gift, as I cannot devote any more time to this matter. It has been a costly operation for me in the way of legal and accountant's fees, weeks and weeks of clerical work, to say nothing of the time I expended on this matter in making dozens of reports, checking, travelling, etc.

I was under the impression that, with the active start we made and the last attempt through Mr. Biegel, that the matter would be settled by this time.

Incidentally, I advised Mr. Skilling that several of the items had been withdrawn from The Downtown Gallery list prior to the renewal of interest I mentioned above. No doubt you have been advised accordingly.

I am sorry that our tax system is such that "honesty does not pay", particularly after reading of the number of multimillionaires who pay no tax whatsoever and make no contributions of any kind. I know you feel as badly as I do about this situation, but I am really very, very weary and have done everything I could to cooperate in my desire to start a much-needed national 20th century collection in our capital. I feel equally sorry that we have lost quite a few additional gifts which have been given elsewhere as the would-be donors got tired before I did. And so, I will wait until the end of the month - and then forget about the whole matter.

Incidentally, I expressed these intentions to Mr. Maloney when I spoke with him earlier this week.

Best regards.

Sincerely yours,

JOH/tm

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E. O. PHILLIPS

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NEB/CH

13th March, 1964.

Mrs. Edith Halpert,
The Downtown Gallery,
32 East 51st Street,
NEW YORK CITY 22, N.Y.,
U.S.A.

Dear Mrs. Halpert,

Thank you for your nice letter of March 10th.

We too are disappointed about the Ben Shahn situation and would of course like to show the new series of serigraphs and the water-colours and drawings which you have in your possession. We would also be quite willing for you to borrow from a few collectors as we did last time. If, however, you can get him back to the easel and make him add to the group, the show would have much more interest.

It is just a question of deciding how much of the Gallery we give up to the show. You may remember that I sent you a ground plan of the place shortly after my return to England in November. The entrance gallery will take about 21 drawings or serigraphs and the main gallery (gallery 1) about 21 more works. The long corridor will take another 20 drawings or serigraphs and the gallery at the rear of the premises (gallery 11), another 20 works. The place is very easily divided up and if we could know within a reasonable time the approximate number of items we will be showing, we will be able to plan the thing more easily. We have, of course, no intention of showing any other painter at the same time.

The terms, as in my letter of the 26th November, are to be as before. We share the shipping and insurance costs between us and you allow us a 15% commission on the paintings and water-colours and a 20% commission on the serigraphs.

I must remind you that if we have to do any framing, we must have the things by the beginning of May at the ^{latest} earliest. I think that air-freight would be the cheapest way of sending them but you might take some advise from your side.

Your new premises sound delightful and we hope you will be happy there.

Continued ...

Not to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

March 17, 1964

Mr. Bartt Berry
15559 Maplewood Drive
Sonoma, California

Dear Mr. Berry:

In the absence of Mrs. Halpert, who is off on a trip at the moment, I am answering your letter.

It was very kind of you to send an example of your work. Mrs. Halpert liked it very much, but I can advise you that the Gallery is not adding any artists to its roster and does not expect to do so in the future as we are moving from this location to smaller quarters and are concentrating entirely on the group now associated with the Gallery. There are over 400 art galleries in New York today and Mrs. Halpert feels that every artist can be well taken care of under the circumstances and has therefore decided to taper off.

As you requested, we are returning the plate to you, with thanks for giving us an opportunity to see it.

Sincerely yours,

Tracy Miller

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CURRENT BIOGRAPHY

THE H. W. WILSON COMPANY

950 University Avenue, New York 52 • LUdlow 8-8400

March 19, 1964

Mrs. Halpert
Downtown Gallery
32 East 51st Street
New York, N. Y.

Biog. sent
4/7/64
(2)

Dear Mrs. Halpert:

In keeping with our telephone conversation of March 19, 1964, I am sending you a note concerning the possibility of our acquiring a suitable photograph of Stuart Davis to accompany a forthcoming revised and updated article about him to appear in CURRENT BIOGRAPHY. (The first biographical sketch about him appeared in 1940.)

You informed us that you would get in touch with the archivist of the Downtown Gallery, who lives in Washington, D. C., to see what light she could shed on this matter. We would appreciate anything you might be able to do for us in getting a photograph of Mr. Davis; we should hate to forego running the article simply because of the lack of a photograph.

Sincerely yours,

Charles Moritz

Charles Moritz, Editor
CURRENT BIOGRAPHY

CM:kk

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RIVER DELL SENIOR HIGH SCHOOL

ORADELL, NEW JERSEY

WALTER J. PIPP
PRINCIPAL

March 5, 1964

Mrs. E. Halpert, Director
Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

I am Art Director of a large regional junior-senior school in Oradell, New Jersey. For the past three years, in exchange for exhibits of student work, our local bank has provided our Art Department with a \$200 gift. With this money we have begun a collection of the works of New Jersey artists for our lobby.

Thus far we have two large color woodblocks by Joseph Domjan, a resident of our town, and one watercolor of the Erie Railroad in Hoboken by Reginald Marsh. This was purchased from the Rehn Gallery. Mr. Marsh was born in New Jersey. *— or, yourself!*

Oh! For our next acquisition, the students and I have our hearts set on a work by Ben Shahn. We are especially keen on acquiring his work because our town is the home of Astronaut Walter Schirra and when he visited Oradell, the Governor presented him with one of Mr. Shahn's works.

We realize that in the scheme of things \$200 is a very limited sum but I know you can realize that as a public school, our funds are limited.

Would you be able to find us something that would be an outstanding addition to our collection for our lobby at or near this \$200 figure? Should it be a bit more, perhaps we can somehow obtain the necessary funds. We are in great hopes of continuing what is, I think, a unique collection for a public school.

Thank you for any help or advice you can give us. I will be looking forward to hearing from you.

Sincerely yours,

Barbara Gemignani

(Mrs.) Barbara H. Gemignani
Director-Art Department

BHG/ms

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Could you give me an appointment,
and advise me of your consultation fee?

Sincerely,
Francis Bird Jones
(Mr. Charles S. Jones)

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searchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
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THE MUSEUM OF MODERN ART

NEW YORK 19

11 WEST 53rd STREET
TELEPHONE: CIRCLE 5-8900
CABLES: MODERNART, NEW-YORK

March 13, 1964

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Dear Member:

I thought you might like a report on the Museum's activities while its galleries have been closed for renovation and building. I also propose to tell you about our future plans. The building is progressing on schedule and we are all looking forward to the reopening which will take place in mid-May. Since we closed last December our staff has been very busy not only planning and preparing our installations, but also carrying out the extensive program described below.

LOANS

Our Collections have not been idle during the closing. Unprecedented loans have been made to galleries in this country and Canada. Paintings and sculpture have been lent to the Boston Museum of Fine Arts; The Museum of Fine Arts in Houston; The Museum of Art, Carnegie Institute, Pittsburgh; and the Cleveland Museum of Art. Ninety-nine works by Picasso, including paintings, prints and sculpture as well as 59 studies for Guernica - on extended loan from the artist - are being exhibited in the largest Picasso retrospective ever presented in Canada. This exhibit is now on view at The Montreal Museum of Fine Arts.

The largest single loan during this period consists of 153 paintings which are now at The National Gallery of Art in Washington and will be on view through March 22. Reactions to this exhibition Paintings From The Museum of Modern Art are impressive. The attendance at the gallery from December 17, the opening date of the show, through January 31 ranged from twice to over five times that of other special exhibitions held there at a comparable date.

CIRCULATING EXHIBITIONS: NATIONAL AND INTERNATIONAL

Our Circulating Exhibitions program has continued unabated. At present there are 12 different shows of painting and sculpture, eight of drawings and prints, seven of architecture and design, and four of photography, in different cities in the United States and Canada. These shows are made up of more than 400 works from our own Collections besides loans from other museums and private collections.

The International Council of the Museum, a group of approximately 100 art patrons and community leaders throughout the United States who are actively interested in contemporary art and in furthering international understanding, has added two new exhibitions to their Art In Embassies project. This project currently supplies

TRUSTEES: David Rockefeller, Chairman of the Board, Henry Allen Moe, William S. Paley, Mrs. Bliss Parkinson, Vice-Chairmen; William A. M. Burden, President; James Thrall Soby, Ralph F. Colin, Gardner Cowles, Vice-Presidents; Alfred H. Barr, Jr., *Mrs. Robert Woods Bliss, *Mrs. W. Murray Crane, John de Menil, René d'Hamoncourt, Mrs. C. Douglas Dillon, Mrs. Edsel B. Ford, *A. Conger Goodyear, *Mrs. Simon Guggenheim, Wallace K. Harrison, Mrs. Walter Hoeschli, *James W. Husted, Philip C. Johnson, Mrs. Albert D. Lasker, John L. Loeb, Mrs. Henry R. Luce, Ronald H. MacDonald, Mrs. Samuel A. Marx, Porter A. McCray, Mrs. G. Macculloch Miller, Mrs. Charles S. Payson, *Duncan Phillips, Mrs. John D. Rockefeller 3rd, Nelson A. Rockefeller, *Paul J. Sachs, Mrs. Donald B. Straus, G. David Thompson, *Edward M. M. Warburg, Monroe Wheeler, John Hay Whitney.

*HONORARY TRUSTEE

March 14, 1964

Mr. M. A. Nugent
6660 Gulf Boulevard
St. Petersburg Beach, Florida

Dear Mr. Nugent:

Since we concentrate entirely on the work of American artists, I have no contacts which make it possible for me to help you in placing the painting by Vernet. I showed it to one dealer who was visiting us today, but he was not interested and I am therefore returning the photograph to you.

Sincerely yours,

EGH/tm

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

March 12, 1964

Mr. Edward B. Henning
Curator of Contemporary Art
The Cleveland Museum of Art
11150 East Boulevard
Cleveland, Ohio 44106

Dear Mr. Henning:

Some time in February, I wrote to you stating that I was contemplating moving from these quarters at the end of March. There have been some complications in relation to the lease technicalities and I expect to be here certainly through the month of April. Consequently, if you have not filled your schedule for Friday and Saturday (April 17th and 18th) I would be delighted to entertain you and your group at whatever hour either day, if you will let me know in advance.

I look forward to seeing you and hope that you will let me know about your plans very shortly.

Sincerely yours,

EOH/tm

March 17, 1964

Mr. Richard Brauer, Curator
Sloan Galleries of American Paintings
Valparaiso University
Valparaiso, Indiana

Dear Mr. Brauer:

I was very much intrigued with your letter, for this is the first time anybody has questioned our copyright clause. The "reproduction rights" we refer to relate to color reproductions in large or small folios, including post cards, rather than catalogs or other "promotional" material.

In 1958, a pamphlet entitled THE MUSEUM AND THE ARTIST was published and distributed by the American Federation of Arts to all the museums and university galleries. This pamphlet, written and "copyrighted" by Lloyd Goodrich, outlined the principles and procedures recommended by the joint Artists-Museums Committee relating to reproduction of works of art, particularly those by contemporary artists and outlines the royalty arrangement for the artist or his estate in connection with any reproductions. No doubt you may be able to obtain a copy of this from the American Federation of Arts. The idea was to protect the artist or the estate in the event that any painting is reproduced for sale by the museum or for use as an advertisement or whatever, other than the routine catalog, art book, and general art publicity. This arrangement has been accepted by all the institutions in America as it does not preclude the routine reproduction arrangements.

If by any chance you cannot obtain this publication, I will try to get one for you and I'm sure your business manager will be completely satisfied that this is merely a routine form of ethics.

I trust the explanation is satisfactory to you and to him. Best regards.

Sincerely yours,

RGH/tm

one to publishing information regarding sales transactions. members are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

TEE

Business Bill Still Tied Up

Developing outdoor recreation facilities.

Other bills would:

—Set up guidelines for the management of federal lands, to permit maximum use consistent with sustained yield and sound conservation;

—Permit the sale of federal and required for expansion of owns in the West, and

—Require that Congress be notified of any move by federal agencies to withdraw large acreages from public use.

Legislation to preserve a large wilderness system has been passed by the Senate. But it has been rewritten by House members who want a smaller system with fewer restrictions against commercial and other activities.

The House Interior Public Lands Subcommittee held hearings in the West several weeks ago, but hasn't yet scheduled further hearings or action on the legislation.

ADMINISTRATION SILENT

A compromise was worked out last year by Rep. Wayne Aspinall, D-Colo., chairman of the House Interior Committee, and White House aides of the late President John F. Kennedy.

There has been no word as to how the Johnson Administration feels about wilderness legislation, which is controversial in the West where livestock ranchers fear loss of grazing rights and other groups fear

they will be kept off federal lands. This may be one of the reasons for delay in the committee.

Aspinall was given a citation last week by the Western States Land Commissioners Association at an Interior Committee meeting. The commission praised the Coloradoan's leadership in handling public land legislation.

Aspinall accepted the citation in behalf of the entire committee.

"What this committee, being human, asks for is not always agreement," he said. "What we ask is understanding, and as long as we can have this understanding between us, then we can get perhaps the best kind of a job done."

THE DENVER POST
Mon., Mar. 16, 1964 15

ADVERTISEMENT

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Do your false teeth annoy and embarrass by slipping, dropping or wobbling when you eat, laugh or talk? Just sprinkle a little PASTETITE on your plates. This alkaline tooth-powder holds false teeth more firmly and more comfortably. No gummy, gooey, pasty taste or feeling. Does not sour. Checks "plate odor" (denture breath). Get PASTETITE today at drug counters everywhere.

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EMENT

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milk, soothes your stomach with
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<u>NAME OF INSTITUTION</u>	<u>NUMBER OF LOANS</u>
Houston Museum of Fine Arts	48
*Krahnert Art Museum, University of Illinois	21
Indiana University	6
*University of Iowa	37
Israel Institute of Technology	23
Jewish Museum	4
Joelyn Art Museum	10
Kalamazoo Art Center	10
Kalamazoo Institute of Art	8
Kansas City Art Institute	4
Kentucky Guild Art Train	1
University of Kentucky	18
La Jolla Art Center	32
Sarah Lawrence College	10
Lehigh University	5
Library of Congress	16
Life Magazine	16
Los Angeles County Museum	6
University of Louisville	12
Lowe Art Gallery	41
Marrietta College, Ohio	4
Maryland Institute of Art	2
McNay Art Center	109
Memphis State University	23
Metropolitan Museum of Art	40
University of Miami	2
University of Michigan	31

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THE PENNSYLVANIA ACADEMY OF THE FINE ARTS

BROAD AND CHERRY STREETS PHILADELPHIA 19102 LOCUST 4-0219

Frank T. Howard, *President*

Alfred Zantzinger, *Vice President*

C. Newbold Taylor, *Treasurer*

Joseph T. Fraser, Jr., *Director and Secretary*

March 17, 1964

Mrs. Edith Halpert
Downtown Gallery
32 E. 51 Street
New York, N.Y.

Dear Mrs. Halpert:

Mr. Fraser suggested that I write to you since I am assisting him with the Academy's new galleries in our annex. We have been considering the possibility of having Demuth and Marin for our first exhibition and thought you would know about the availability of their work and what kind of involvement there might be in getting it for this show. We will not open the galleries until September, but of course we'd like to get started with the scheduling of shows as soon as possible.

I would greatly appreciate any information that you might be able to give me.

Thank you very much.

Sincerely yours,

Marjorie Ruben

Marjorie Ruben

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BAYLOR UNIVERSITY
COLLEGE OF MEDICINE
TEXAS MEDICAL CENTER
HOUSTON, TEXAS

March 13, 1964

DEPARTMENT OF INTERNAL MEDICINE

Mrs. Edith Halpert
Downtown Gallery
32 E. 51st Street
New York, New York

Dear Mrs. Halpert:

Before her death Dr. Jermayne MacAgy, Head of the Art Department of the University of St. Thomas and formerly Director of the Contemporary Arts Museum, had planned an evening series of lectures on Collecting, Collections and Collectors for this spring. A copy of the program is enclosed. Thus far it has been quite successful, with approximately 100 individuals attending the first two sessions.

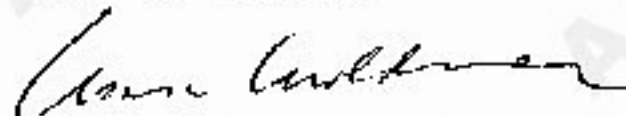
I am scheduled to give the last talk in the series, which, as the title implies, it was Dr. MacAgy's intention to have as a fairly practical discussion of collecting possibilities for the new enthusiast or the established collector of modest means.

I should like to present a survey of the best New York galleries, and would appreciate your cooperation. Would it be possible for you to provide us with 35 mm. slides, preferably in color (or photographs from which slides can be made) of five or so paintings, drawings or sculpture from your gallery which would sell for under (or not much above) \$500 each, and which you feel would be of particular interest to this group. In addition to price I would like to know the size and medium. Some comments by you concerning the works and the artists would be, I am sure, of much interest to me and to the group.

The gallery will, of course, be mentioned, with a discussion of its main painters and something about its point of view.

As the lecture is scheduled for April 16, I would appreciate hearing from you at your earliest convenience.

Very sincerely,



Marc Moldawer, M. D.

MM/lh
encl.

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THE ART OF COLLECTING

FINE ARTS DEPARTMENT

UNIVERSITY OF ST. THOMAS

LECTURES BY DIRECTORS, PRIVATE COLLECTORS AND TEACHERS

All lectures in the auditorium of Jones Hall on Thursdays at 7:30 p.m. unless otherwise listed.

\$10.00 for 6 lectures. Art Associates free of charge.
Registration: 7:00 p.m., March 5, Jones Hall, Yoakum and Sul Ross.

March 5 - CHANGING TASTES IN COLLECTING FROM ROME TO RINGLING

Mr. William Camfield
Instructor, Fine Arts Department
University of St. Thomas

March 12 - A MODERN'S POINT-OF-VIEW

Mrs. Allen Guiberson
Collector, Dallas

March 19 - PREVIEW: OUT OF THIS WORLD, a special collection of fantastic landscapes
8 - 10 p.m. Fine Arts Gallery, Jones Hall

March 26 - OLD BOTTLES AND NEW

Mr. James Johnson Sweeney
Director, Museum of Fine Arts, Houston

April 2 - THE ART OF COLLECTING VERSUS THE HABIT OF ACCUMULATION

Mr. John Palmer Leeper
Director, McNay Art Institute,
San Antonio

April 9 - A HOUSTON PRIVATE COLLECTION

At home of Mr. and Mrs. John de Menil
3363 San Felipe

April 16 - DREAMS THAT (LITTLE) MONEY CAN BUY

Dr. Marc Moldawer
Collector, Houston

End: Wolf 3-16-64

DRY GOODS Co.

S WITH CONFIDENCE

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

MAGNIFICENTLY FRAMED!

300⁰⁰

Galleries, an exciting, al paintings from the pe . . . Holland, Ger- France and Italy. Some . . . others are by new This collection includes reet scenes, character still life studies! Come technique, a coloring ste. Shown, a few from



By Champignon, 35x47" 240.00



By Gyorffy, 28x32" 150.00

2x64 1/2" 59.95

...abridged text view of ...

March 12, 1964

Miss Helen Heninger, Director
Gump's Gallery
250 Post Street
San Francisco 8, California

Dear Helen:

I have just finished reading, during my hours of insomnia, a long, long article - 20 pages or so - entitled A REPORTER AT LARGE - 15,000 QUARTS OF AIR. This appeared in The New Yorker issue of March 7th and was a very detailed report about air pollution, which affects people throughout the country, and particularly in New York City. The only area that is almost immune is California, where your scientists have almost licked the problem. This explains why - and legitimately so - I have been so remiss in connection with the Folk Art and the show of American pioneers. Tonight I shut all the windows in the apartment and have gone over your list pretty thoroughly. I have also removed from several exhibitions planned, including that of my private Folk Art collection, which is to be shown at The Museum of Early American Folk Art from April through August (for the World's Fair), most of the objects which you had selected and these will be picked up by Budworth within the next week or so for shipment to you.

As to the exhibition scheduled for May 1st through May 29th, I am having more difficulties. There has been a run on a good many of the artists I mentioned and particularly so Stuart Davis, Kuniyoshi and O'Keeffe - in relation to their work available. I could borrow some paintings, but I'm sure you don't want too many items which are not for sale - or do you mind if I borrow here and there to fill in the gaps? On the other hand, if we don't carry out the original plan of having an early and late example by each of the artists, I think we can manage by sending only one picture by several and two by others, which will of course change the idea to some degree. I still think that it would be important to do it the way we discussed and as I say it can be done in most instances, particularly if we use a drawing or a smaller example. Please let me know your feelings in the matter. I would, of course, like to do it with a few N.F.S. items to make the point, but I will leave it to you to decide on the angles so that all these artists can be represented plus Hartley, whose stock has been increased by three new acquisitions. Think about it and let me know by return mail. Meanwhile, I'm assembling photographs for your consideration.

It was snowing this morning and now we have a delightful dry evening. However, according to the fascinating New Yorker article, I am inhaling an increased ratio of sulphur-dioxide gas, the major pollutant in New York City's air. But toward the end of this month, there should be less variation in humidity and I will really get going on the show - if you still want it. So let me know.

I still think of the very pleasant time I had with you in New York and hope

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March 17, 1964

Mrs. Charles S. Jones
3404 Woodhaven Road N.W.
Atlanta 5, Georgia

Dear Mrs. Jones:

Mrs. Halpert has asked me to drop you this note to say that she will be happy to see you when you are in New York.

The most convenient time would be Tuesday morning, the 24th of March at 11:30. We will expect you at that time unless we hear from you to the contrary.

Looking forward to your visit, I am,

Sincerely yours,

Tracy Miller,
Secretary to Mrs. Halpert

works of art to the residences of 11 of our Embassies.

The Council and The Asia Society with the assistance of U.S.I.S. have given a Children's Carnival to the National Museum in Delhi. Prior to its installation there it traveled to Belgium, Italy and Spain. Other international exhibitions touring abroad are: Josef Albers: Homage to the Square which opens in Caracas this month; The Artist in His Studio at present in Salisbury, Southern Rhodesia; The Intimate World of Lyonel Feininger being shown at the Albertina in Vienna; Franz Kline recently exhibited in Brussels and opening this month in Vienna; Steichen the Photographer in Scandinavia; and Visionary Architecture in Israel and touring under the auspices of U.S.I.S. in Japan. Our program reaches a public interested in modern art not only throughout the United States, but also in many other countries all over the world.

PUBLICATIONS

The Museum's publication program is designed to supplement its program of exhibitions. Last fall all of our members received Hans Hofmann by William C. Seitz. This book was published in connection with our major exhibition of the work of this dean of the abstract-expressionist movement. Other publications issued since then have been: Medardo Rosso by Margaret Scolari Barr, which reveals the life and achievements of a revolutionary artist of remarkable significance; a monograph by John Szarkowski on The Photographer and The American Landscape; the Junior Council's Appointment Calendar with illustrations from our collection of posters; a pocket book Art, Art, Art with essays by George D. Stoddard, Irwin Edman and Bruno Bettelheim; a catalog to accompany one of our International Circulating Exhibitions, Josef Albers, with text both in Spanish and English; as well as two bulletins, Recent Acquisitions and The Photographs of Jacques Lartigue. The National Gallery in Washington published a catalog in connection with their exhibition Paintings from The Museum of Modern Art. It contains 153 reproductions (13 in color).

All the above books are available to our members at a 25% discount in the temporary bookstore which stocks more than 100 art publications. It is open Mondays through Saturdays from 10:30 to 5:30 p.m., with entrances at 21 West 53rd Street and through the Whitney Museum of American Art.

OTHER ACTIVITIES

The Art Lending Service of our Junior Council is pleased that there is continuing interest from members even though the main exhibition galleries are closed. In December a completely new selection of oil paintings, sculptures, watercolors, drawings and photographs was made available, as well as 100 prints priced from \$30.00. There are a total of about 750 works of art for members to choose from - one third of which is always out on loan. The Art Lending Service is open from 12:30 p.m. to 5:30 p.m., Tuesdays through Saturdays.

The Art Center of the Institute of Modern Art with classes for adults and children is as active as ever in the "21" Building. This will be its last six months in the present quarters as it will move to the new building with its entrance on 54th Street next fall.

The series of documentary and avant-garde films presented by the Museum and the

The Paine Art Center and Arboretum

Dear Miss Halpert:

I am so pleased that September 1964 is agreeable with you for the Robert Osborn exhibition here.

May I suggest that rather than sending the crate containing the 65 Osborns to an Oshkosh storage house, that you ship them directly to us, during the last week in June. We have ample and dry storage here, where the work will be perfectly safe. Also, in as much as we are to mat the drawings, it will give us more time to do this over the summer.

I am grateful to you for discussing in greater detail with Mr. Osborn, the nature of the show so that we will have a true cross section of his work, in his home town.

There are a number of Wisconsin small magazines that might carry stories about our exhibition. They generally like to have all news releases at least three months in advance. Because of this, I do hope that any publicity materials you have, and perhaps 8 photographs, will be sent to us within the next month or so.

Thank you again for your wonderful cooperation.

Very truly yours,

Richard N. Gregg

Richard N. Gregg
Director

March 18, 1964
Miss Edith Gregor Halpert
Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

BOX 1097 • 1410 ALGOMA BOULEVARD • OSHKOSH, WISCONSIN

in publishing information regarding sales transactions, statements are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information by the published 60 years after the date of sale.

DR. IRVING LEVITT
2435 NORTH CAROLINA DRIVE
SOUTHFIELD, MICHIGAN 48075

March 4, 1964

Dear Edith,

Enclosed is check for \$1000 -
account.

Shirley and I plan to be
in NYC April 22 or 23 for a
few days and looking forward
to visiting with you.

Best regards,
IR

Mar. 10, 1934

Mr. James Gilvary
210 East 47th Street
New York 17, N.Y.

Dear Mr. Gilvary:

I do hate to press you but we are sending out an Exhibition
in a few days, and the William Dele painting you have on approval
has been selected. If, however, you do intend to acquire the
picture, I will make a substitute. In the event you are not going
to keep the painting, may we have it at your earliest possible
convenience.

Thanking you

Sincerely yours

John Marin, Jr.

to the U.S.A., he went to Palestine and I think sometime just before he died, he spent a short time in Spain and Portugal. These dates might help you temporarily, but I'm sure there must be a good deal of literature in any museum library. If you can't obtain it, I will try to get someone to get the data at the Museum of Modern Art library for you. Also, if there was some way of my seeing the sketchbook, I think I would recognize the locale of some of the drawings and could possibly be more helpful in approximately dating these.

I regret also that, while my frame of reference covers a long period, unfortunately it does not go back to correspondence with artists between 1914 and 1920. Furthermore, the artists who were friendly with him during those years when he settled in America - Ganzo, Gaylor, Kuhn and others - are dead. The only one I can remember as having been friendly with him in New York, either during his earlier or later trips is Robert Laurent, who is at Indiana University in Bloomington. He should be helpful as Pascin lived in the Brooklyn Heights house owned by Laurent. This was in the latter 20s and he no doubt has considerable correspondence. The only letters I have from Pascin would also be of that period, as I did not get to know him until 1927 or 28. I might show you these letters when you are in New York as I think you will find them most fascinating, since he talked so plainly about himself, his private life, and his art life.

In any event, I want to be as helpful as I can and I will be delighted to read your manuscript and to make any suggestions. Incidentally, Alfred Werner is writing a book on Pascin with a catalog raisonne. Klaus Perle announced his forthcoming publication and requested photographs and any available data, which I offered to him, but evidently he does not wish to include my material in the book. I do have a catalog and all the clippings of our show, which covers many, many pages. The catalog we published had several wonderful forewords or articles by such people as Frank Crowninshield, Henry McBride, etc. In other words, you will just have to come to New York to see the material I have, as I think you will find it valuable, particularly so because it will not appear in any publication - this includes the letters. So, try getting out of this trip, my boy. I can certainly make it worthwhile for you via Pascin's archives material. Fortunately, I have promised myself that I would never let it leave my hands until it goes to Detroit to the Archives of American Art for permanent record.

And so, I hope to see you soon. My best to you and the girls.

Sincerely yours,

EGH/ta

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March 6, 1964

Mr. Tracy Atkinson, Director
Milwaukee Art Center
750 North Lincoln Memorial Drive
Milwaukee 2, Wisconsin

Dear Tracy:

I cannot tell you how sorry I am to have missed you during your visit. As I did not know where you were staying, I could not return your call and hoped that you would either phone again or just drop in.

I hope you plan to be in New York soon again and that I will have the pleasure of seeing you. Best regards.

Sincerely yours,

EGH/tm

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NAME OF INSTITUTION

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Berkshire Museum	3
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March 10,
Dear Mrs Halpert: 1964
I enclose a copy of the
Writer's Voice, on page
four in my column
"Round our Town" - I
published a notice
about the exhibition
of paintings by George Z.
Morris. It was very
interesting. Thanks
for the invitation.
Sincerely
June Gordon

March 17, 1964

Mr. Thomas W. Leavitt, Director
Santa Barbara Museum of Art
1130 State Street
Santa Barbara, California

Dear Tom:

Since your February visit, which I had anticipated as mentioned in my letter of February 29th - following yours of January 17th, did not eventuate, I am now sending the two drawings to Santa Barbara. I am referring to the steel pen drawings Jim and I had tentatively selected. These will be shipped to you very shortly for your final decision.

Of course I am very disappointed as I had looked forward to seeing you, but no doubt there was some very good reason for your not leaving the non-polluted area of America. I certainly missed my annual winter vacation as I had hoped to "do" California this year. As soon as I move to my new quarters and get myself organized, I hope to make a habit of the western trek.

When the drawings reach you, would you please advise me which of the two you would like to retain for the Museum. I advised you about Jim Foster's choice, but after all it is important that you have the picture that you prefer for the Museum, as we had both agreed during Jim's visit. And so, best regards.

Sincerely yours,

EOH/tm

March 10, 1964

Miss Alice Davis
Museum of Art, Carnegie Institute
1400 Forbes Avenue
Pittsburgh 13, Pennsylvania

Dear Miss Davis:

Thank you for your letter.

I will wait until June, when Mr. von Groschwitz is scheduled to be in New York, and we can then make a decision as to the specific painting by Davis to be lent for the International.

Sincerely yours,

EGH/tm

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March 10, 1964

Miss Jaquelin Ambler
City Art Museum of St. Louis
St. Louis 5, Missouri

Dear Miss Ambler:

I am so sorry to report that we have no slide of the Stuart Davis painting you are borrowing for your exhibition, but I am sending you a catalog with a color reproduction of it, which may serve the purpose temporarily - until the painting reaches you. It was picked up several days ago for shipment, together with the Marin.

If you would like to have black and white photographs for publicity, please let me know.

Sincerely yours,

EOH/ta

American Embassy

March 12, 1964

Mr. Francis Mason
Cultural Affairs Officer
United States Embassy
Grosvenor Square
London W. 1, England

Dear Mr. Mason:

Thank you for sending me the posters of the Marin exhibition. I was greatly impressed with

Will you please let me know when the paintings will be returned to us and do let me know how the show was received by the public. Naturally, we are always eager to know the reaction of a new group of so-called art-viewers.

Before Frederick Wight left the States for a year abroad, he and I were working on a large retrospective exhibition of paintings by Stuart Davis who, as you probably know, is considered one of the outstanding American artists. No doubt you saw his painting, CONTRANUITIES, which was included in the American exhibition at The Tate Gallery. Incidentally, it was purchased by Mr. Power of London and his agent, Mr. Robert Fraser suggested that I write to you about the possibility of having the Davis exhibition at the Embassy. If you like, or are interested, I will be glad to send you one of the many catalogs of Davis retrospective exhibitions held in this country, so that you may have an idea of his overall career, together with a considerable number of reproductions of paintings covering a period of almost half a century. It is possible that we can get the packing and shipping charges paid for by a museum in Europe, so the expenses involved will be considerably reduced for any further showing on the continent. In any event, I would be very happy to hear from you.

Sincerely yours,

DGH/tm

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March 12, 1964

W. L. G. Art Museum

Mr. Richard E. Ahlborn
4803 Boyd Street, Apt. 4
Omaha, Nebraska

Dear Mr. Ahlborn:

We sent the Broderson to you a few days ago and no doubt you will receive it in the very near future.

I will also send you photographs of the Broderson and the Zorachs Dr. Bigard had selected and which the museum might consider for acquisition.

It was a great pleasure to meet you and I hope to have the pleasure soon again.

Sincerely yours,

EDH/tm

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March 10, 1964

Mr. Myron Wood
P. O. Box 163
Lake Luzerne, New York 12846

Dear Mr. Wood:

Enclosed please find a catalog of the Rattner exhibition. Unfortunately, only one of the paintings is reproduced, but if any of the titles intrigue you and if we have photographs of these, I will be very glad to send them on to you.

When I see the Rattners within the next few days, I will pass on your "cordial greetings".

I hope, of course, that you are planning to be in New York before the 28th of March to see this really magnificent exhibition.

Sincerely yours,

EGH/tm

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March 10, 1964

Mr. Robert L. B. Tobin
Tobin Lease Map Service
Box 2101
San Antonio, Texas

Dear Robert:

For some time, I was eager to have you meet two very dear friends of mine, Jack Lawrence and Walter Myden, both of whom are avid collectors, suffering from the same disease you are. The former is also a musician and playwright and I think, since they too have a town house in New York, it might be fun for you to know them and I am sure they will be delighted to meet you.

On Wednesday evening, March 18th, they are coming to dinner, together with Emily Genauer, who is an opera enthusiast besides being the critic for the Herald Tribune and her husband, as well as the Rattners. I should love to have you with us that evening, and hope that your plans will bring you to New York at that time. Won't you please let me know at your earliest convenience - and please make it yes. Being an old-fashioned type, we gather at 7 p.m. My apartment, as you know, is directly above the gallery, but after hours, the side entrance has to be used - the one leading to the apartments. It is the door on the left as you face the gallery gate and entrance.

I look forward to seeing you then and hearing from you in advance.
Best regards.

Sincerely yours,

EGH/tm

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March 6, 1964

Mr. Victor Topper
Reliable Fur Dressers and Dyers Ltd.
400 Richmond Street West
Toronto, Ontario, Canada

Dear Mr. Topper:

The Ben Shahn print which we shipped to you, entitled WARSAW 1943 was executed by the artist in 1963.

This print is a serigraph. The technique involves the following:

The silk is stretched on a frame. The image is drawn on it - in this instance by the artist himself and the entire surface surrounding the image is painted with an impermeable medium. The ink is then forced through the image area of unblocked mesh directly onto the paper resting under the screen.

Ben Shahn is among the few artists who execute the entire print in each instance - all by hand. No printing equipment is used by him in creating his serigraphs. Each is an original by the artist.

I trust that this is the information you require.

Sincerely yours,

EOH/tm

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Private Mailing Card



GRAND CENTRAL



Mrs. Edith Gregor Halpert
The Downtown Gallery
32 East 51st Street
New York 22 - N. Y.

March 14, 1964

Mr. Leo Wise
21-36 33 Road
Astoria 6, New York

Dear Mr. Wise:

We finally obtained from Abraham Rattner the prices on his lithographs, which I showed to you. They are as follows:

OF THE DARKNESS 1964 \$125.

OUT OF THE WILDERNESS 1964 \$150.

They are now available, if you wish to acquire one or both. Won't you please let me know.

Sincerely yours,

EOH/tm

THE DOWNTOWN GALLERY

EDITH GREGOR HALPERT, Director
Consultation service by appointment

32 EAST 51 STREET
NEW YORK 22, N. Y.
Telephone: Plaza 3-3707

March 11, 1964

Attention: Mr. Mayer

Comet Ray Letter Service
220 East 23rd Street
New York, New York 10010

Dear Sir:

Please REMOVE from our CUSTOMER list:

Mr. R. Gutman
234 Moore Street
Princeton, New Jersey

Mrs. Paul Moore
Hollow Hill Farm
Convent, New Jersey

Miss Mary Virginia Carey *not on file*
500 1/2 South 19th Street
Yakima, Washington

Mr. Edward Wormley
450 East 52nd Street
New York, New York

Please REMOVE from our PUBLICITY list:

Mr. Harold Rosenberg
The New Yorker
25 West 43rd Street
New York, 18, New York

Mr. Ed Murrow
U. S. Information Agency
Washington, D. C.

Please ADD to our CUSTOMER list:

Mrs. Sherman Sexton
1530 North State Parkway
Chicago, Illinois

Please ADD to our MUSEUM list:

Mr. William Hutton, Ass't Curator
The Toledo Museum of Art
Monroe St. at Scottwood Ave.
Toledo 1, Ohio

Mr. Richard E. Ahlborn, Curator
Joslyn Art Museum
Omaha, Nebraska

Umbro Appelonio, Curator
Archivio Storico D'Arte Contemporanea
Ca' Giustinian
Venezia, Italia

Mr. Benjamin Guterman, Chairman
Art Dept., Harborfields High School
Taylor Avenue
Greenlawn, New York

Mr. Graham S. Hood
Yale University Art Gallery
New Haven, Connecticut

Mr. Kneeland McNulty
Curator of Prints and Drawings
Philadelphia Museum of Art
Parkway at 26th Street
Philadelphia, Pennsylvania

(over)

ITINERARY

MOTHER AND CHILD IN MODERN ART

63-33

1963

Nov. 11-
Nov. 30

A F A Gallery
New York City

Dec. 14-
Jan. 4

Everson Museum of Art
Syracuse, N. Y.

1964

Jan. 13-
Feb. 2

Municipal Art Commission
Los Angeles, Calif.

Feb. 8-
Mar. 1

M. H. de Young Memorial Museum
San Francisco, Calif.

Mar. 15-
Apr. 6

Kansas City Art Institute and
School of Design
Kansas City, Missouri

May 2-
May 23

Seattle Art Museum
Seattle, Wash.

June 6-
June 27

The Fine Arts Gallery of San Diego
San Diego, Calif.

July 13-
Aug. 8

Time-Life Building
Main Floor Gallery
New York City

Aug. 22-
Sept. 19

Oct. 3-
Oct. 24

Layton School of Art and Gallery
Milwaukee, Wisconsin

Nov. 7-
Nov. 28

Tyler School of Fine Arts,
Temple University
Philadelphia, Pa.

Dec. 12-
Jan. 3

Minneapolis Institute of Arts
Minneapolis, Minn.

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Vernon, the gift of the Colonial Dames of America.

The British public has already shown great interest in the Museum and in the picture it gives of the cultural and historical development of the United States. The FRIENDS are uniting in response to this interest and in the belief that the American Museum in Britain is helping in a most original way to increase Anglo-American understanding.



CONTRIBUTIONS ARE DEDUCTIBLE for income tax purposes if given to ~~through the American Museum in Britain Fund~~ of the Halcyon Foundation of New York. Please make checks payable to "~~A.M.B. FUND~~, HALCYON FOUNDATION."

MEMBERSHIP

Active	\$ 25.00 per year
Sustaining	\$ 50.00 per year
Donor	\$100.00 per year

COUNCIL OF THE MUSEUM

THE HON. DAVID K. E. BRUCE,
U. S. Ambassador to Great Britain,
Hon. Chairman

Other Council Members are listed overleaf.

THE FRIENDS OF THE AMERICAN MUSEUM IN BRITAIN are helping to develop a unique venture: the first museum of Americana ever to be established outside the United States.

The Museum was opened at Claverton Manor, Bath, in 1961, as a gift from some private citizens of the United States to the people of Great Britain. Reassembled in this Regency mansion on a hill dominating the valley of the Avon are original, early American rooms—from New England, the South and the Southwest. "This is the way," they tell the British visitor, "Americans lived from the 17th to the 19th Centuries." There are galleries devoted to textiles, pewter, glass and folk art, as well as to the arts and crafts of the Shakers, of the American Indian, of Colonial New Mexico and the Pennsylvania Germans. In the grounds there is a replica of Washington's flower garden from Mount

March 6, 1964

Mr. David Workman
180 East End Avenue
New York, New York

Dear Mr. Workman:

Frankly, I was rather shocked upon receipt of your letter.

As a businessman, I'm sure that you will understand how impossible it would be for me to accept the return of the two Brodersons and the one Stasack which you purchased on the below listed dates respectively. As you know we act as agents for the artists and pay them immediately upon receipt of any funds from a client, when the sale is naturally considered final by us and by the artist.

I will be very pleased - on the other hand - to send you a credit for the O'Keeffe painting as it is still an open item with this artist and we are in a position to return it to her under the circumstances.

We will be glad to deliver the Stasack for which you have paid to whatever address you have in mind and will ship the O'Keeffe to her warehouse with the notification that it is her property.

Again, I know that if you think about this matter further, you will agree that your request is both unreasonable and unbusinesslike, and that we cannot honor your wishes under these circumstances as it is a most unusual procedure and particularly so after the lapse of time incurred and moreover after the payments have been made and recorded in all three instances.

Do come in and see us in the near future. Let me know, meanwhile where the Stasack is to be sent. Best regards.

Sincerely yours,

EGH/tm

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THE DOWNTOWN GALLERY

EDITH GREGOR HALPERT, Director
Consultation service by appointment

32 EAST 51 STREET
NEW YORK 22, N. Y.
Telephone: PLaza 3-3707

March 11, 1964

Comet Ray Letter Service
220 East 23rd Street
New York, New York 10010

Attention: Mr. Mayer

Dear Sir:

Please make the following changes in our CUSTOMER list:

OLD

Mr. Mel C. Carney
1445 North State Parkway
Chicago 10, Illinois

Mr. and Mrs. John Eugene Stauffer
62 Hacienda Circle
Orinda, California

Mr. R. L. B. Tobin
Tobin Lease Map Service, Box 2101
San Antonio, Texas

NEW

Mr. Mel C. Carney
1356 North State Street
Chicago 10, Illinois

Mr. and Mrs. John Eugene Stauffer
Pecksland Road
Greenwich, Connecticut

Mr. Robert L. B. Tobin
711 Park Avenue
New York, New York 10021

Please make the following changes in our MUSEUM list:

Mr. Peter Pollock, Director
American Federation of Arts
41 East 65th Street
New York 21, New York

Mr. and Mrs. Robert Griffing Jr.
3887 Dirona
Honolulu, Hawaii

Arwin Galleries
1420 Washington Boulevard
Detroit 26, Michigan

Mrs. Adelyn D. Bresskin, Dir.
Gallery of Modern Art
1503 21st St. N. W.
Washington, D. C.

Mr. Peter Pollack
6 West 77th Street
New York, New York 10024

Mr. and Mrs. Robert Griffing Jr.
3887 Owens Street
Honolulu 15, Hawaii

Arwin Galleries
8441 Marygrove Drive
Detroit, Michigan 48221

Office of the Director
Gallery of Modern Art
1503 21st St. N. W.
Washington, D. C.

Please make the following changes in our PUBLICITY list.

Miss Marian Horosko
"Profiles" - WNCN
11 East 47th St.
New York, N. Y. 10017

Miss Marian Horosko
205 West 54th Street
New York, New York 10019

(over)

LT&K Draft
3/17/64

Commissioner of Internal Revenue
Internal Revenue Service
Washington, D. C.

Re: Mrs. Edith Halpert and
The Downtown Gallery, Inc.
32 East 51st Street,
New York, New York 10022

Sir:

Reference is made to our letter of February 24, 1964 relating to a request for ruling previously filed on behalf of Mrs. Halpert and The Downtown Gallery, Inc. In our letter of February 24 certain additional information was furnished in response to your letter of January 15, 1964. In that connection you are further advised as follows:

(1) A detailed breakdown of the costs to The Downtown Gallery of each of the several items to be donated by it to the Corcoran Gallery of Art and a similar breakdown of the costs of the items remaining in the inventory of the Downtown Gallery unfortunately are no longer available. We have, of course, previously submitted aggregate costs for each group, but since many of the items were acquired as early as the 1920's a redetermination of individual costs would involve an expenditure of time and effort all out or proportion to their relevance.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

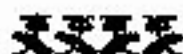


COUNCIL OF THE MUSEUM

HERBERT AGAR
THE COUNTESS ALEXANDER OF TUNIS
SIR REX BENSON
THE DUCHESS OF BUCCLEUCH AND QUEENSBERRY
SIR HAROLD CACCIA
HON. ROBERT D. COE
SIR TRENCHARD COX
HON. LEWIS W. DOUGLAS
THE EARL OF DROGHEDA
HENRY F. DUPONT
THE EARL OF EUSTON
A. L. GOODHART
SIR CHARLES HAMRO
LADY JAMIESON
JOHN JUDKYN
MRS. ROBERT KLEBERG, JR.
MRS. THOMAS S. LAMONT
WILMARTH S. LEWIS
HENRY P. McILHENNY
YEHUDI MENUHIN
THE LORD METHUEN
MRS. TOM MONTAGUE MEYER
SIR PHILIP MORRIS
MALCOLM MUIR
THE LADY OGILVY
THE EARL OF PLYMOUTH
DALLAS PRATT
MRS. JOHN BARRY RYAN
THE MARQUESS OF SALISBURY
BRIGADIER JOHN W. F. TREADWELL
PETER WILSON
IAN MCCALLUM, *ex officio*,
Director of the Museum
(list incomplete)

OFFICERS OF THE FRIENDS

MRS. THOMAS S. LAMONT, *Chairman*
MRS. NORMAN S. WALKER, *Executive Secretary*
22B East 49th Street, New York 17, N. Y.
Telephone: PL 3-5997



The American Museum in Britain and its Friends

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

②
We have framed "Warsaw 1943" and hung it on Saturday. The children all say "how sad that man is with his head buried in his hands".

I am going to look over some of the books I have with Shahn prints + ask you whether you have any available. My daughter wants to know whether you have any with children + also whether you have the one of the little boy who is asked "who is God".

Best regards to Mr. Marin + Mr. Shahn.

Yours truly



BIRMINGHAM MUSEUM OF ART

OSCAR WELLS MEMORIAL BUILDING
6TH AVENUE AND 20TH STREET, NORTH
BIRMINGHAM 3, ALABAMA

WILLIAM M. SPENCER, CHAIRMAN
RICHARD F. HOWARD, DIRECTOR

March 11, 1964

Mrs. Edith Halpert
Downtown Gallery
32 East 51st Street
New York, N. Y.

Dear Mrs. Halpert:

The paintings which you so kindly lent us for the exhibition "American Painters of the Precise Image" were shipped yesterday by REA Express to Budworth and should be in your hands very shortly.

I would like to express to you our very great gratitude for your cooperation in lending to this exhibition. Your contribution helped to make the show an outstanding one. Thanks once again.

Sincerely yours,



Richard F. Howard
Director

RFH/ml

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March 17, 1964

Mr. David J. Colton, President
La Napoule Art Foundation
Henry Claws Memorial
120 Broadway
New York, New York 10005

Dear Mr. Colton:

Thank you for your letter.

John Marin Jr. and I have talked about the plan you suggested and he finally agreed that the idea would be acceptable to him.

A number of the Marin paintings are out - in two retrospective exhibitions - and within a week or so, we will know what is available, as a good many of the paintings were sold, both in London and the exhibition which went to three American museums. In each instance, the museum acquired one example and sold several others to collectors in the area.

As I mentioned during your pleasant visit here at the Gallery, it would be necessary to borrow some of the paintings in order to make it a true cross-section of this great artist's work. You will have to determine how many pictures in all media you can arrange to hang and whether you are prepared to pay the additional expense of borrowing from out of town or whether you would prefer to have all the work assembled in New York exclusively to cut down the shipping charges to the central depot before they are packed for shipment to France.

As soon as I obtain this information from you, I will contact one of our shippers to ascertain the approximate charges for a specific number of works. If by any chance you have a floor plan of the exhibition gallery, perhaps we can figure out the approximate number which can be shown advantageously and thus obtain the figures you require.

I look forward to hearing from you very shortly, so that we can get started on the various details involved.

It was very nice meeting you and Mrs. Colton - and I do appreciate your kind invitation to stay at the Chateau de La Napoule. It is most tempting and if I can possibly manage to take the time, in view of my plans to move from the present quarters, I will certainly make the trip and help with the installation.

Sincerely yours,

EGH/tm

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

March 12, 1964

Mrs. John D. Rockefeller III
1 Beekman Place
New York, New York

Dear Blanche:

If you are becoming uneasy about the Sheeler painting, I want to report that the restoration was completed about a week ago and that the frame will be ready early next week, when the painting will be delivered to you.

I'm sure you will be delighted with what Miss Watherston accomplished in cleaning the painting. All the discoloration has been removed and the small tack holes at the corners were filled and retouched. The painting really sparkles now and I hope that you will be as happy with it as I am.

Sincerely yours,

EGH/tm

March 12, 1964

Mr. Jacob Schulman
38 North Main Street
Gloversville, New York

Dear Mr. Schulman,

I do hope this finds you in good health.

We met years ago and spoke about the Bezalel National Museum building project then. Enclosed please find a fairly up to date (three months ago) photo taken of the building under construction. It will be finished in about six to eight months time and will open on May 11th 1965 (they say 4 P.M. that's carrying things about too far).

When we did chat about the Museum, I spoke about the real need the Bezalel has for fine American works of art. We have a few, most of them from the Rebecca Shulman Collection, and some gifts from the artists (Guston, De Kooning). I know of your deep feeling for American art. We would be very pleased to have fine examples of works by Rattner, Shahn and Weber, for instance. Ideally we would like to be able to combine a fine work of art with a subject or concept that is especially relevant to the people here. This, as I said, is ideal. But since we are basically interested in fine paintings and sculpture, it is only a tangential consideration.

Could you give us the benefit of your advice and help in how to get fine American works of art for the Museum?

Do you plan to visit Israel soon? If so, please let me know.

Sincerely yours,

Karl Katz
Chief Curator

Encl.: 1 photo

cc: Mrs. E. Rosenfeld, N.Y.
Mrs. M. Bellert, N.Y.

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AP Wirephoto

First Troops on Way to Cyprus

Officers of the advance party of the Canadian army group slated for Cyprus duty with the United Nations get a last-minute briefing before boarding an RCAF transport plane in Ottawa. More than 1,000 soldiers and airmen are slated to leave in next two weeks.

Western Reclamation Building Creates 45,000 U.S. Man Years

WASHINGTON (AP) — About 45,000 man-years of employment throughout the United States was created by the Reclamation Bureau's construction program in Western States during the year ended last June 30, the Interior Department reported Wednesday.

Direct employment at construction sites in 17 Western States was put at 17,500 man-years. The remaining equivalent employment—some 28,000 man-years—was described as

representing the manufacture and shipment of about \$200 million in construction equipment, materials, and supplies from all parts of the nation.

The bureau also said in a new publication, "Reclamation Accounts to You," that it expended more than \$33 million—chiefly in salaries—for operating and maintaining its dams, reservoirs, power plants, transmission facilities, canals, and other components of its \$4 billion physical plant which have not been transferred to water-

user organizations. This employment was estimated at 3,400 man-years.

Income from operation of bureau facilities was \$94,296,410, with nearly \$78.3 million coming from power revenues. Net income was listed as slightly over \$25 million.

Of the gross income, \$21,331,413 was paid to the federal Treasury as interest on funds advanced for construction of power and municipal and industrial water facilities. Another \$13,166,996 was paid the Treasury to provide for replacement and depreciation of such facilities.

As of June 30, 1963, the bureau said its total plant investment was \$4.3 billion. More than 90 per cent of the cost, the report said, is to be repaid to the federal Treasury by users of the facilities.

"Funds returned to the Treasury increased in 1963 and will continue to increase as more

HOUSE COMMITTEE Wilder

By JOHN KAMPS

WASHINGTON —(AP)— Several major public land bills are moving through Congress but one big one — the wilderness preservation measure—may be stuck in a House committee.

The House passed last week a bill to set up a commission which would make a three-year study aimed at modernizing laws governing the use of federal lands which cover about 90 per cent of the West.

Rep. Laurence J. Burton, R-Utah, called the bill "one of the most far-reaching and significant" measures before the House this year. It now goes to the Senate.

Another bill, approved by the House Interior Committee and awaiting Rules Committee clearance for House Debate, is the land and water conservation fund measure.

This legislation would authorize the establishment of a multi-million dollar fund to assist states and federal agencies in

Cheyenne Man Gets House Nod

WHEATLAND, Wyo.—(AP)— The Platte County Democratic Central Committee has urged the candidacy of Teno Roncalio of Cheyenne for the U. S. House of Representatives.

Roncalio is the chairman of the international U.S.-Canadian Joint Commission.

Rep. William Henry Harrison, R-Wyo., the incumbent, has already announced his candidacy for re-election.

The committee also elected Wendell Karlson of Chugwater as county chairman; R. R. Foe, Wheatland, state committeeman; Mrs. Vera Angell, Wheatland, state committeewoman; Mrs. Marva Wellman, Wheatland, vice chairwoman, and Mrs. William Pulos, Wheatland, secretary.

ADVERTISER

1,200 U. S. Balloons Making Ozone Study

ALBUQUERQUE, N. M.—If you see a large balloon (25-feet in diameter) floating over your housetop some day, don't be surprised. It just be one of 1,200

the ozone concentrations are most intense.

Ozone is a minor constituent of the atmosphere, but its influence on the earth's environment

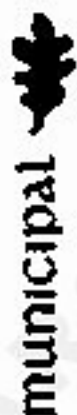
Amazing tablet with
NEUTRAL STOMACH
LESS THAN 1

When excess stomach acid causes heartburn, acid indigestion, or upset

<u>NAME OF INSTITUTION</u>	<u>NUMBER OF LOANS</u>
Milwaukee Art Center	10
Milwaukee Art Institute	55
University of Minnesota	9
Montclair Art Museum	4
University of Montreal	10
Mulvane Art Museum, Kansas	17
Munson-Williams-Proctor Institute	51
*Museum of Modern Art	111
Museum of City of New York	1
National Gallery	2
National Institute of Arts & Letters	8
National Museum, Stockholm	1
*University of Nebraska	66
Nelson Gallery of Art, Kansas City, Mo.	60
Art Museum of New Britain, Conn.	1
New Jersey State Museum	9
Museum of New Mexico	1
New School for Social Research Art Gallery	26
New York State Teachers College	1
*Newark Museum	23
Norfolk Museum of Art	1
North Carolina State Art Society	6
North Carolina Museum of Art	13
Northern Illinois University	20
University of Notre Dame	17
Oberlin College	24
Ogunquit Museum of Art	38

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oakland



ART MUSEUM

PAUL MILLS, Director

MUNICIPAL AUDITORIUM, TENTH AND FALLOM, OAKLAND 7, CALIFORNIA

TElephone 2-2738

March 6, 1964

Mrs. Edith Gregor Halpert
Downtown Gallery
32 East 51st Street
New York, New York

Dear Mrs. Halpert:

One of our volunteer research people brought to my attention the California oils and watercolors illustrated in Baur's Book on William Zorach. Our museum's special field is in the art of California, and while we emphasize artists who spent a large part of their active career here, we are also interested in California subjects by visitors to the state.

We would be most interested in knowing if you still, by any chance, have any of the Zorach California things available for purchase. It would also be most helpful to our work as the California office of the Archives of American Art if we could somehow obtain a list of the California subjects by Zorach and the collections in which they now are. We hope you can be of help to us in this.

Incidentally, we all have been very pleased at the opportunity to see your collection at the Legion of Honor; the same volunteer who spotted the Zorach items is head of the research committee and arranged for her entire group to visit the collection.

Sincerely,


Paul Mills
Curator

PM/eh

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March 14, 1964

Mr. Richard N. Gregg, Director
The Paine Art Center and Arboretum
1410 Algoma Boulevard
Oshkosh, Wisconsin

Dear Mr. Gregg:

Thank you for your letter.

September would be entirely satisfactory to us for the Osborn show. However, since the Gallery is closed during the months of July and August and does not reopen until after Labor Day, we would have to make arrangements for shipping the 65 Osborns to you the last week in June or arrange to have them held at the packer's until you are ready to receive them.

I will discuss this in greater detail with Robert Osborn to make sure that we have a true cross-section and will send whatever drawings are selected unframed. I will also send you publicity material and photographs well enough in advance and hope that you will be pleased and that the exhibition will be a great success.

Sincerely yours,

EGH/tm

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March 12, 1964

Miss Virginia M. Ernst
215 North Saltair
Los Angeles 49, California

Dear Miss Ernst:

As we rarely consign works of art to other galleries, because of our limited stock, there is no one in L. A. handling the work of Ben Shahn. Your nearest contact would be San Francisco at Gump's Gallery, which has purchased quite a group of serigraphs by the artist.

We have a large cross-section of his work in this medium as well as drawings and paintings.

The serigraphs range in price from \$65. to \$250. and, as indicated in Soby's book, are executed entirely by the artist. There is a complete cross-section of subject matter.

We are glad to sell these on the time-payment plan, with a 20% down payment and the balance - depending on the price - payable within three months.

Sincerely yours,

EGH/tm

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MYRON WOOD
P. O. BOX 188
LAKE LUZERNE, N. Y. 12846

3/3/64

Downtown Galleries
32 East 57th St.
New York
N.Y.

Dear sir:

Do you have a catalog available of the
paintings of Abraham Rattner? If so, will you
kindly forward same or quote price and
I will remit promptly -

Kindly extend my most cordial greetings
to Mrs. Rattner.

Thank you

Myron Wood

March 17, 1964

Below is an incomplete, itemized list of works of art lent by The Downtown Gallery for exhibitions between 1955 and 1963. This does not include religious organizations, schools, TV, commercial galleries, etc.

<u>NAME OF INSTITUTION</u>	<u>NUMBER OF LOANS</u>
Ackland Art Center	5
Addison Gallery of Art	13
Akron Art Institute	13
Albright Knox Gallery	56
Allentown Art Museum	4
American Academy of Arts & Letters	13
American Cultural Society	5
* American Federation of Arts	92
American Institute of Architecture	2
American Institute of Graphic Arts	1
Amherst College	21
Architectural League	2
University of Arizona	45
Arkansas Art Center	40
Arnot Art Gallery	20
Art in America	25
Artists Equity	2
Art U.S.A.	22
+Atlanta Art Association	11
Ball State Teachers College	44

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March 17, 1964

Mr. Ralph G. Bealke
Head, Department of Art and Design
Purdue University
Lafayette, Indiana 47907

Dear Mr. Bealke:

Much as I would like to be of assistance to you, our artists are in the upper age bracket with few exceptions and are no longer interested in taking time out from their creative efforts to devote to teaching.

May I suggest that you communicate either with the American Federation of Arts or the Art Students League for suggestions, as there are - I am sure - a large number of painters and sculptors who would be very happy to find the security of teaching in a university and particularly so at Purdue.

Sincerely yours,

BGH/tm

rise to publishing information regarding sales transactions. members are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Box 318, Route 1
Hopkins, Minn. 55343
March 16, 1964

The Downtown Gallery
32 E. 51 St.
New York City, N.Y.

Gentlemen:

The painting, Landscape with
Brook, by Bernard Korfial, 1949, has
been delivered to our home. In
an effort to have it properly
insured, I am writing to ask
its initial purchase price
when my husband purchased it
in the spring of 1961.

Mr. Bryan is indeed caught
up by his duties and challenges
in Atlanta. Too busy to take
care of small details such as
this one!

Thank you for your help.

Sincerely,

Elizabeth Bryan
(Mrs. W. B.)

DAVID WORKMAN
180 EAST END AVENUE
NEW YORK, N. Y.

March 13, 1964

Mrs. E. Halpert
The Downtown Gallery
32 East 51 Street
New York 22, New York

Dear Mrs. Halpert:

You have always expressed your thoughts most clearly. I cannot tell you that they are wrong in any way, because this is not an area of "right or wrong". In fact I respect your stand which is taken on your artists' behalf.

But I can attempt to give my point of view to you. -- Art is beauty - and it is also business. It is business because it is equated with money. -- Now it seems to me that any commodity has a market value. This value fluctuates considerably, depending upon economic conditions, changing tastes etc. There should be a market for this commodity, and there obviously is: public auction. I would much prefer to deal with the main market. In this case it would be you. I do not ask for a refund, - I ask trade - or else I would ask you to pay what you feel it is worth to you. This doesn't seem unreasonable to me.

I think that you are treating your artists with a great deal of feeling and consideration, due in great part to their "artistic sensitivity" - But on the other hand you are treating the buyer of the paintings in a strict business manner. Is there any chance that this is inconsistent.

This is a new world for me. I am only feeling my way. In conclusion, I will bow to your integrity and experience.

I will keep the O'Keefe and Stasack, - you can send them to me at home. - If I remember correctly the Stasack needed a slightly different frame and the O'Keefe needed a cleaning and the frame retouched.

For publishing information regarding sales transactions, searchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is published 60 years after the date of sale.

LOUISIANA STATE UNIVERSITY
COLLEGE OF ARTS AND SCIENCES
BATON ROUGE 3, LOUISIANA

DEPARTMENT OF FINE ARTS

March 4, 1964

Mrs. Edith Halpert, Dir.
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dean Mrs. Halpert:

Thank you very much for sending the photo of the Zorach sculpture The Grey Rabbit. Also today I received the biographical data on Mr. Zorach.

In order for us to insure "wall to wall" with our policy I will need to know ahead of time the method of transport and date of shipment of the work to be exhibited here.

If possible, I would suggest a shipping date of April 1 to allow ample time for transit and careful installation of exhibition.
Shipping address:

Mrs. Sandra Long, Director
LSU Union Art Gallery
Union Bldg. Shipping Entrance
Louisiana State University
Baton Rouge, Louisiana

Looking forward very much to the receipt of material on Georgia O'Keeffe painting, and appreciate very much your kind assistance so far in aiding us in the assembling of a first-rate exhibition. I remember quite vividly some of the fine exhibitions your gallery assembled for the State University of Iowa in Iowa City.

Again many thanks for your assistance.

Sincerely yours,

Russell Guirl

Russell Guirl
Asst. Professor of Art

RG/emh

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March 19, 1964

Mr. Thomas Tibbs, Director
Des Moines Art Center
Greenwood Park
Des Moines 12, Iowa

Dear Tom:

I too am happy that one of the most desired paintings (and this ain't sales talk, kid) will join the many top American works of art in Des Moines.

The commercial touch is enclosed. Incidentally, please keep the price a secret - publicly, I mean - as this is considerably below his current market price and we don't want to irritate our newer clients.

I can't wait to see the print by your local eleven-year-old. When it arrives, I'll write you about an idea that struck me in this connection. Best regards.

Sincerely yours,

BOH/tm

March 10, 1964

Mr. Robert Fraser
Robert Fraser Gallery Ltd.
69 Duke Street, Grosvenor Square
London W.1, England

Dear Mr. Fraser:

Under separate cover, I sent you a copy of the Stuart Davis catalog of the retrospective organized by Harvard Arnason.

After I have an opportunity to discuss the matter with Frederick Wight, I will certainly get in touch with Bryan Robertson. Thank you so much for the suggestion. I will also write to Francis Mason, with whom I had occasion to work previously. As a matter of fact, he has just had the John Marin exhibition which he requested after it closed at the Waddington Galleries.

I hope to have the pleasure of seeing you when you are next in the States. My very best regards.

Sincerely yours,

EGH/tm

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

March 14, 1964

Mr. William H. Lane
Holman Street
Lansberg, Massachusetts

Dear Bill:

I am enclosing a letter dated February 28th, which I had been holding as I found it difficult to break the news to you about the prices of the two paintings consigned to you in October, 1961. We have just received the CINDER BARGE via Boston Truck, so that reduces the consignment of that date to the FROZEN POOL AT SUNSET.

As I advised you on several occasions, we have increased the prices of the Doves which were unsold in October of 1962 and again in the fall of 1963. Paintings dated 1933, comparable (not quite) in quality and of the same dimensions, have been raised to \$4500. In your case, of course, I feel we should make an exception and I am prepared to split the difference by going back to 1962 when the figure had been raised to \$3500. We can skip the additional increase as of 1963. I hope that is satisfactory to you.

As for the STOVE PIPE, Bill Dove and I agreed - and I mentioned this on several occasions - that this must be withheld from sale indefinitely, but I can promise you that, if it is released at any time, it will be yours.

I'm sure that you will understand the situation and the difficulty involved in this long, long delay. I am embarrassed about the situation but again, I'm sure that you will understand.

Love to Sandy, and do come soon.

As ever,

EGH/tm

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March 12, 1964

Mr. V. Douglas Snow
4285 Parkview Drive
Salt Lake City 17, Utah

Dear Mr. Snow:

Forgive me for not having acknowledged the receipt of your pictures more promptly.

I found the paintings most interesting and, incidentally, am pleased that you have no "typical" work. As I mentioned during your visit, I am terribly bored with the one-image artists so prevalent today. I am also equally bored with dealers who dictate to the artist because the former also prefer a one-type personality as I have heard it is easier to sell repeat performances because it gives the buyer a greater sense of security if he knows that there are others who like that particular type of painting. I have always been proud of the fact that our artists continue experimenting until their dying day and thus retain a spontaneity and a freshness, vitality, etc. that repetition does not evoke.

I would like to keep the paintings for several more days so that I may have further opportunity to study them and will send them back to you well enough in advance of your exhibition, which I hope will be a great success.

ptap ret
3/24/64
KSA

As I advised you during your visit, I am planning to move from these quarters before the end of the season and will have to experiment with my new program before I commit myself or the artist to any association. In this new set-up, it may not be advantageous for newcomers as I plan to work on an "appointment" basis, which will obviously reduce the attendance considerably. While this is suitable for the older artists with long reputations, it may not be advantageous for the newcomers. I hope to experiment and have some ideas along those lines, but will wait until I try one or two of the younger artists we added last year. Meanwhile, do keep in touch with me and send me a catalog and biographical notes of your forthcoming show.

It was very nice meeting you and I hope to hear from you in the future - and will keep you advised as to the success or otherwise of my new venture.

Sincerely yours,

EXH/tm

ERNEST BROWN & PHILLIPS LTD

DIRECTORS:
OLIVER F. BROWN, O.B.E.
PATRICK L. PHILLIPS
NICHOLAS B. BROWN
E. C. PHILLIPS

THE LEICESTER GALLERIES

4 AUDLEY SQUARE

LONDON W1

TELEPHONE: MAYFAIR 1159 . TELEGRAMS: AUDAX AUDLEY LONDON . CABLES: AUDAX LONDON W1

Mrs. Edith Halpert,
The Downtown Gallery.

- 2 -

13th March, 1964.

Thank you for all the trouble you have taken and with kind
regards, from us all,

Yours very sincerely,

Nick

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researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
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March 19, 1964

Mr. Bartlett H. Hayes Jr., Director
Addison Gallery of American Art
Andover, Massachusetts

Dear Bart:

In going through the material relating to the exhibition SIGNS OF THE TIMES, I note that it will close at the Addison Gallery on March 22nd.

There are four objects specifically that we need desperately for an exhibition which opens April 2nd in New York and which will be installed a week before. Can you let me know whether it is possible to return these via Boston Truck or whatever in time for the installation. The items are listed herewith:

#8 - MILKMAN AND COW

12 - GOLDEN EAGLE

14 - FISH

20 - PEACOCK - Trade Sign

Won't you please let me know? And don't you ever come to New York? I miss you.

As ever,

EDH/tm

THE TOLEDO MUSEUM OF ART

FOUNDED BY EDWARD DRUMMOND LIBBEY MONROE STREET AT SCOTTWOOD AVENUE TOLEDO 1, OHIO

OTTO WITTMANN, DIRECTOR

March 17, 1964

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York, N. Y. 10022

Dear Mrs. Halpert:

Thank you so much for lending to our exhibition, Art for Collectors II. The exhibition has closed, and I believe you have already heard from us concerning specific sales and the return of unsold works of art.

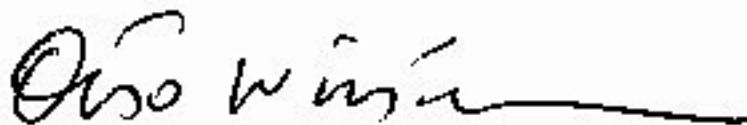
You will note from the attached announcement which was made available in the exhibition galleries that the Museum took no commission on any sales, so the entire amount was remitted to the lending dealers.

We feel that this has been a worthy educational effort and that we have been able to show the people of this community that excellent works of art can be obtained at prices which many people of moderate means can well afford.

In number and quality of works of art sold, this exhibition showed a great advance over the first show of this kind held two years ago (more than half the show was sold).

We are deeply appreciative of your cooperation and interest and hope that if we have future exhibitions of this kind, we may count on you for assistance.

Sincerely,



Director

OW:1kl
Encl.

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March 11, 1964

Dear Sirs:

We are interested in submitting a painting by Ben Shahn to the Annual Show of the Society of Contemporary American Art at the Art Institute of Chicago. Could you send us some photographs of works you think would be of interest to the Art Institute? The entries should be available at a cost not in excess of \$4000 net to the Museum. The cost of shipping will be borne by the Society.

Please send photographs immediately as the deadline is imminent!

Sincerely,

Mr & Mrs R. L. Stetinger

March 11, 1964

Mr. Thomas Tibbs, Director
Des Moines Art Center
Greenwood Park
Des Moines 12, Iowa

Dear Mr. Tibbs:

Enclosed is a new consignment invoice for the Ben Shahn
INTEGRATION DECISION, SUPREME COURT.

We have requested the Institute of Contemporary Arts in
Washington to ship this painting direct to you and we un-
derstand that it is now on its way to Des Moines.

Please sign and return the blue copy when you have re-
ceived the picture. Many thanks.

Sincerely yours,

Tracy Miller,
Secretary to Mrs. Halpert

March 18, 1964

Mr. Barry Sterling
400 South Beverly Drive
Beverly Hills, California

Dear Mr. Sterling:

No doubt you have received the Stasack by this time. The Morris painting is now en route and should reach you very shortly.

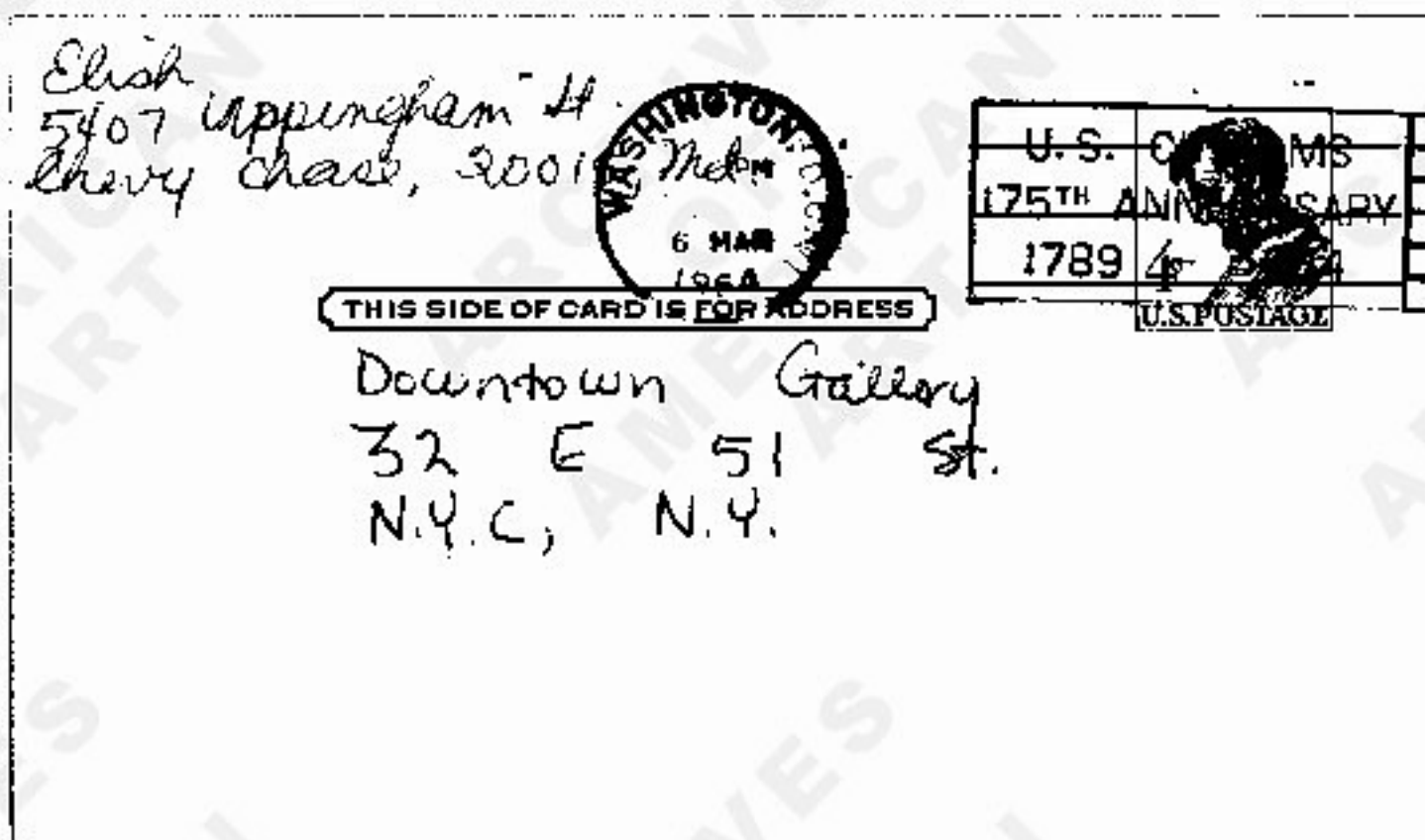
Of course I am disappointed that you and Mrs. Sterling changed your minds about the Rattner, but I did advise her that we were holding the other painting which you both admired, with such enthusiasm. I will hold this until I receive further word from you. As I advised Mrs. Sterling, I managed to substitute the larger version of UP FROM THE WILDERNESS when Mr. Schulman came to see the show, thereby releasing the one on view. I would be most grateful if you would wire your decision as this still remains one of the most popular paintings in the show, which as you have probably heard, is a tremendous success.

It was so nice seeing you and Mrs. S. and I hope to have the pleasure soon again. My best regards.

Sincerely yours,

EOH/tm

for publishing information regarding sales transactions, searchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.



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established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
is published 50 years after the date of sale.

OLD

NEW

Mr. Frank Getlein, Art Critic
The Evening Star
Third and Virginia, S. E.
Washington, D. C.

Mr. Frank Getlein, Art Critic
The Washington Star
Third and Virginia, S. E.
Washington, D. C.

Please send me the new white cards and the deletion slips - and also
please see that the old stencils do not continue to run. Thank you
for your cooperation.

Sincerely yours,

Tracy Miller
Tracy Miller

March 7, 1964

Dear Edith,

We are getting
anxious about our charge
Morris "Receding Squares"
and hope it will be in
next week. Sincerely,
Bill Hains

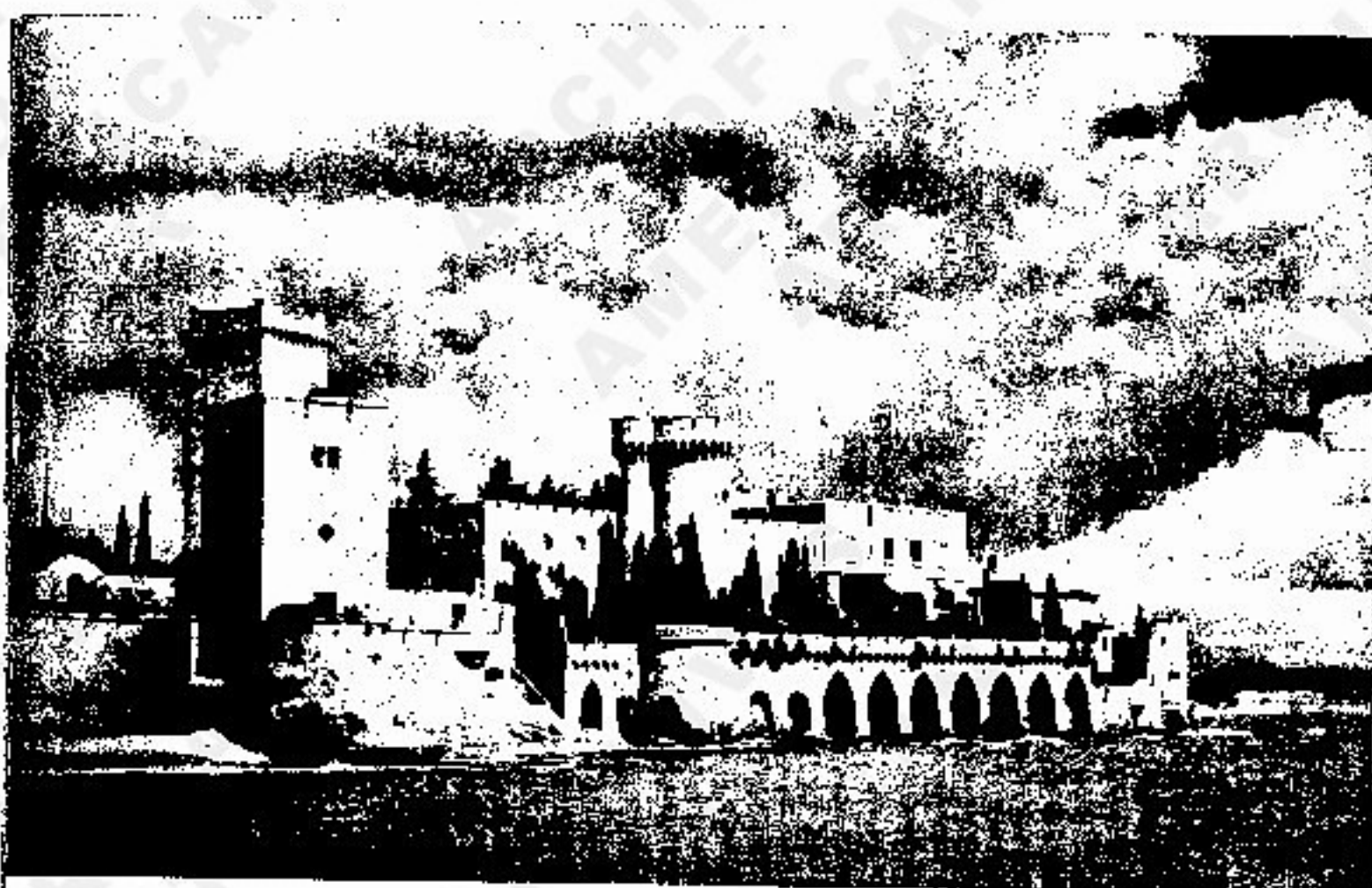
Katharine Kuh

30 East 68th Street

New York 21, N. Y.

Dear Edith,
Thanks for your kind letter to
Symon Kost. He - we won't be
using the Weber Bank Hours or the
Karfiol. I'm grateful - deeply - for
all the help you've given me and
I shall surely say so in the
Catalogue. Bestings - Katharine

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LA NAPOULE
ART FOUNDATION

HENRY CLEWS MEMORIAL

ALPES-MARITIMES
FRANCE

as soon as our photographer provides us with the prints, and a tentative list will be sent to you the latter part of this month - before March 25th.

Very best regards,

W. J. ...

Sincerely yours,

...

BGH/tm

...

...

...

...

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and publisher involved. If it cannot be established after a reasonable search whether an artist or publisher is living, it can be assumed that the information may be published 60 years after the date of sale.

March 6, 1964

Mr. George P. Beury
3003 McMahon Boulevard
Louisville, Kentucky 40220

Dear Mr. Beury:

Please forgive me for being so dilatory in answering your letter, but I have been waiting for Rattner's return from Europe and access to the vault at the warehouse where the triptych, LAST JUDGMENT, is stored. He has just returned and an exhibition of his recent work is now in progress at the Gallery. A catalogue of this is enclosed, together with the only record I have available at this time of the triptych. The reproduction on the card also enclosed includes only sections of the overall paintings.

For your information, the size of each panel is 48x96" and the price is \$15,000.

There is an equally large triptych in his possession entitled VALLEY OF DRY BONES, a vision also drawn from Ezekiel, but "a promise of redemption and resurrection".

There are many other examples of religious themes including several in our current exhibition, either as direct as (#9) of the Crucifixion and others less objective. There is a slightly earlier large canvas entitled PIETA, etc. I'm sorry that you cannot be here to see the show and other paintings by Rattner in our inventory.

Sincerely yours,

EGH/tm

about a new, active and lively art collection redemptive and as such on
exiled - known and to frequent with you of those of 1944-1945 and
1946-1947

March 10, 1964

Chicago, Ill. 60607

Mr. Nicholas E. Brown
The Leicester Galleries
4 Audley Square
London W. 1, England

Dear Mr. Brown:

Thank you for your letter and do forgive me for not having followed through on this earlier. Frankly, I have been rather distressed about the situation as Ben Shahn has delivered very few paintings and drawings to us during the past six months when he was so involved in the publication of six or seven books, some of which have already appeared and others about to be published. I have talked with him on several occasions, hoping to get him back to the easel as I wanted you to have a great exhibition, without making too many loans from museums and private collectors. We have a group of remarkable new serigraphs and a few watercolors and drawings, but I was eager to include some of the large temperas and would still like to do so if you are willing to have me borrow them from a few collectors. Meanwhile, I will be glad to send what we have available to you and will keep after Ben Shahn to add to the group in the near future.

I don't recall what shipping arrangements we made previously and will welcome any suggestions, particularly now that so many of the airlines are advertising cut rates for freight.

Although there has been considerable gossip about my love from the present quarters, with indications occasionally that I am going out of business entirely, the fact of the matter is that I sold the building with the proviso that I may stay on as long as I like. The reason for selling was that I could no longer continue working on a three-floor level, walking up and down stairs continuously, plus the fact that I had no control over the help and required many more than would be necessary on a one-floor arrangement. In addition, since this gallery is called upon constantly for information by museums, universities, writers, artists, etc. and what is equally time-consuming, the idle "lookers" and those who come in requesting the use of our telephone or bring in all sorts of junk for appraisal, made all of this utterly impossible. Thus I am making arrangements for a much handsomer place on a single level and on an upper floor, announcing that visitors will be seen only by appointment. I am looking forward to this with great joy for these many reasons and the particular spot I have chosen will provide a much larger exhibition gallery and much better facilities in every other way. Naturally, I will send out an announcement well enough in advance so that my new address will be public property.

Again, thank you for your patience. Photographs will be mailed to you

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purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

Dear Edith
 give just conducted here, and
 if you can't find us a good Stuart
 Davis, don't you think we should
 settle for one of these?
 See you Saturday
 Love,
 Andre & Day

THE DENVER
 WHERE DENVER SHOP

ORIGINAL OIL PAINTINGS,

15⁹⁸ to

Tomorrow in our Picture
 new collection of origin
 romantic centers of Euro
 many, Austria, Belgium, I
 are by well-known artists
 and noteworthy painters.
 beautiful landscapes, st
 portraits, seascapes and
 in and find a subject, a
 to suit your individual to
 the selection.

Picture Galleries: Downtown



By Stadelhofer, 32x44" 250.00



By Lido, 13x15" 15.98



By Katz, 22x

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 searchers are responsible for obtaining written permission
 on both artist and purchaser involved. If it cannot be
 established after a reasonable search whether an artist or
 purchaser is living, it can be assumed that the information
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HERMAN C. BIEGEL
THOMAS E. JENKS
C. RUDOLF PETERSON
JOSEPH G. BLANDI
VALENTINE BROOKES
VINCENT H. MALONEY
GEORGE P. LAMB
RALPH S. GAYTON
JOHN F. LIPSCOMB
ALFRED M. OSGOOD
JOHN A. CARDON
ROBERT W. SULLIVAN
JOHN M. SKILLING, JR.
GEORGE W. BEATTY
CARRINGTON SHIELDS
HERBERT L. AWE
RALPH I. PETERSBERGER
WILLIAM T. GIBBS, III

COUNSEL
FLOYD F. TOOMEY
FREDERIC P. LEE
RALPH A. GILCHRIST

ARTHUR H. KENT (1884-1960)

TE 8-7340

LAW OFFICES
LEE, TOOMEY & KENT
1200 EIGHTEENTH STREET, N. W.
WASHINGTON, D. C. 20036
FEDERAL 8-4808

March 17, 1964

CABLE ADDRESS "LEETAK"
ASSOCIATED IN FEDERAL MATTERS
KENT AND BROOKES
1500 INTERNATIONAL BUILDING
ST. MARY'S SQUARE
SAN FRANCISCO, CALIFORNIA 94108
TYNOM 1-7830
VINCENT H. MALONEY
685 MADISON AVENUE
NEW YORK, N. Y. 10021
TEMPLETON 8-7340
ROBERT W. SULLIVAN
1700 BROADWAY
DENVER, COLORADO 80202
297-1850
BRUSSELS OFFICE:
4 PLACE DE LOUVAIN
DR. F. E. VANTONME
RESIDENT ASSOCIATE
TEL. 17-07-09

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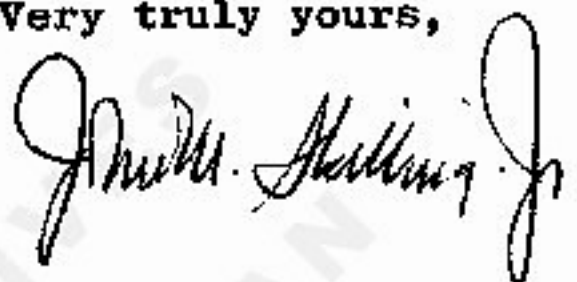
Dear Mrs. Halpert:

I am enclosing a draft of a letter to the Internal Revenue Service touching on the two points that we discussed on the telephone yesterday. Since I had not received the list of institutions from you, I have noted only a few of them to whom gifts or loans have been made.

It is quite important that this letter be filed not later than Thursday, March 19. Accordingly I would appreciate your telephoning me after you have had an opportunity to review it with any comments or suggestions.

I am sending a copy of this letter and of the draft to Mr. Frederick Baum for his information.

Very truly yours,



Mrs. Edith Halpert
32 East 51st Street
New York, New York 10022

CC: Frederick Baum, Esq.
Vincent H. Maloney

MARON J. SIMON
230 EAST SEVENTY-THIRD STREET
NEW YORK 21, N. Y.

RESENT 7-4342

March 4th, 1964

Mrs. Edith Gregor Halpert
The Downtown Gallery
32 East 51st Street
New York 22, N.Y.

Dear Mrs. Halpert:

Some years ago we bought from the Downtown Gallery a
painting by Niles Spencer---"City Walls-East River."

If you can do this without any trouble to yourself,
I wonder if you'd be good enough to give me an idea
of the correct amount at which I should schedule it
in my insurance policy at this time.

Although it has been years since I've seen you it was
good to speak with you on the 'phone last Spring when I
was getting together information on some of the good
galleries for use in my book on New York. It's titled
NEW YORK THIS WAY and is scheduled for publication
April 9th by Vista Books, London.

Very best regards.

Sincerely,

Marion J. Simon

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1/51

New York Public Library have met with such success that similar screenings have now been scheduled at the Donnell Library Center, 20 West 53rd Street, on Thursday noons from March 19 through April 23. Admission is free and all members are welcome.

THE NEW MUSEUM

All this is happening now, but what is most exciting - for those of us here in New York - is to see the "new" Museum, designed by Philip Johnson, gradually taking shape. When we reopen in May the first phase of our building program will be completed. The new building at the east end of the garden will be used by the Institute of Modern Art for all its activities and classes. It will also contain one large gallery for temporary exhibitions, accessible from the main lobby. The roof of this building, with an outdoor staircase descending into the garden, has been designed to provide a new terrace where sculpture from the Museum's Collection can be very handsomely exhibited. Another new building has been constructed between our present Museum and St. Thomas Church on the property willed to us by Mrs. Prentice. This building will be joined to the old one and thus will provide additional gallery space for both permanent and temporary exhibitions as well as more offices. On the sixth floor, a Founders' Room will extend beyond the Members' Penthouse Restaurant. It will be flexibly installed so it can be used both as a comfortable lounge for our members and for official Museum entertaining.

As you enter the new Museum from 53rd Street, you will pass by the Membership office on your left and new self-service bookstore on your right and come into a large lobby giving directly onto the garden. The temporary changing exhibitions will all be on the ground floor and a new, high-speed elevator will bring you to the second and third floors where the space for our continuing exhibitions of painting and sculpture from the Collections has been more than doubled. This will give you an opportunity to see a representative selection of our major works of painting and sculpture. In addition, the new Edward Steichen Photography Center, the new Paul J. Sachs Galleries for Drawings and Prints and the new Philip L. Goodwin Galleries for Architecture and Design will contain exhibitions drawn from other parts of the Collections. While these exhibitions will be continuous, they will not be static. Accessions are constantly made to the Collections and frequently lent from the Collections to other institutions and to the Museum's own circulating program.

SPRING EXHIBITION PROGRAM

When the Museum reopens in May, there will be an unrivalled review of the challenging achievements of the art of the past 75 years drawn entirely from its own Collections. This review will provide an esthetic and historic frame of reference for a more varied and flexible schedule of changing exhibitions and activities.

The temporary shows, of which we plan about 20 a year, will emphasize recent developments in the arts and achievements of the past which it seems relevant today to re-evaluate. This spring these temporary shows will concentrate on those areas of the Museum program for which new galleries and centers have been established: drawings and prints; photography; and architecture and design.

American Painters as New Lithographers will focus attention on recent developments in this medium. The Photographer's Eye, a loan show of about 200 photographs, will define the special characteristics of photography which give it

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WHITNEY MUSEUM OF AMERICAN ART
22 WEST 54th ST. • NEW YORK 19 • PLAZA 7-2277

March 6, 1964

CERTRUDE V. WHITNEY, FOUNDER

FLORA WHITNEY MILLER, PRESIDENT

LLOYD GOODRICH, Director

JOHN I. H. BAUR, Associate Director

JOHN GORDON, Curator

EDWARD BRYANT, Associate Curator

MARGARET McKELLAR, Executive Secretary

Mrs. Edith Gregor Halpert
32 East 51st Street
New York 22, New York

Dear Edith:

Every spring the Friends of the Whitney Museum stage an exhibition planned and selected by their Exhibition Committee. This year's show, to be called "The Friends Collect," will consist of selections from the members' personal acquisitions over the past five years. It will occupy the entire Museum, and should be an outstanding event of the current art season. It will open with a gala evening preview on May 7, and will continue through June 16.

In response to an inquiry from the Chairman of the Exhibition Committee, Hudson D. Walker, you have kindly given us information about certain works in your collection. We hope that you will be willing to lend the following:

Morris Broderson. Trail of Blood
Yasuo Kuniyoshi. Festivities Ended

The Museum will pay transportation charges, and will insure all works from the time they leave the owners' possession until they are returned.

In the expectation that this loan will be possible for you, we are enclosing loan forms, the duplicate being for your records. As the material for the exhibition catalogue has to be prepared soon, we hope to hear from you at your early convenience.

With appreciation of your generous cooperation,

Sincerely yours,


Director

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4417- Chain Bridge Rd.
Mc Lean, Va.

Mar. 12. 1964.

Mrs. E. Halpert
328 51 St.

New York 22. N.Y.

Dear Mrs. Halpert:

I had expected that you would
make an offer - as regards the Walt
Kuhn cards. You are better qualified
than I to know their market value.
Won't you please do this?

Thank you.

Norma Bose.

Yale University Art Gallery

Box 2006, Yale Station

1111 CHAPEL ST., NEW HAVEN II, CONN.

ANDREW CARNDUFF RITCHIE, DIRECTOR

March 3, 1964

Mrs. Edith Halpert
Downtown Gallery
32 East 51st Street
New York, N. Y.

Dear Edith:

This is to confirm the arrangements that we
have made for my museum methods class to pay
you a visit on Monday, March 9, at 3 o'clock.

Looking forward to seeing you,

Sincerely,


Andrew C. Ritchie

ACR:ac

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M.A. Nugent
6660m Gulf Boulevard, St. Petersburg Beach, Florida.

March 5, 1964.

Downtown Gallery,
32 East 51st Street,
New York City, N.Y.

Gentlemen:

We are engaged in supplying fine furnishings, rugs, and some art work in this area.

One of our clients has given us for resale a painting by J.E. Horace Vernet. The over-all size of this canvas is approximately 5 1/2 x 7 1/2 inches.

Our client has had this picture in his possession for some thirty five years and his aunt (now deceased) purchased it in Paris some forty five years prior to that time.

We are advised by local experts such as the Ringling Museum in Sarasota, and the St. Petersburg Art Institute that the painting is, in their opinion, an original and has a very considerable value as a collector's item.

We do not locally have access to the proper type of buyer but we wish to dispose of the painting on our client's behalf.

Would you care to handle the transaction and, if so, on what basis?

Should you care to have one of your correspondents examine it we will be glad to show it to them at any time.

We are further enclosing a black and white photo of the painting so that you will have an understanding of the subject matter.

Please let us hear from you at your convenience.

Sincerely yours,


M.A. Nugent

jfb

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MEMBER OF AMERICAN SOCIETY OF APPRAISERS

ROBERT CARLEN

ART DEALER

323 SOUTH 16TH STREET - PHILADELPHIA 2, PA. - KI 5-1723

March 19, 1964.

Dear Edith:

This is to acknowledge receipt of your letter of March 17th.

It is pretty difficult to place valuations on Pippin's pictures as from my personal experience there has been practically no activity. However, I would feel that a value of \$3,500 would be a very fair value for an appraisal for insurance purposes.

Alice is still quite ill and as time goes on her sight gets worse and worse. All of this is due to the drug the doctor gave her these past number of years to keep her disease of Lupus in check. Hundreds of thousands of patients are treated annually with this drug, and approximately 25 cases have been discovered among these people where the drug has had a terrible effect on the sight, it destroying the retinas in both eyes, and there is no known cure. The eye specialists who have examined Alice are very pessimistic in their prognosis.

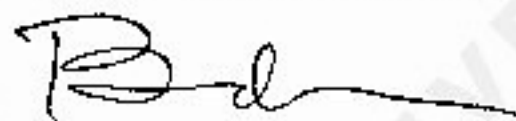
Sue got a divorce a number of months ago and is back home with us. During the course of the divorce she said nothing to us about her pregnancy as she was afraid we would make her drop the proceedings. She is expecting her child next month (April) and naturally under the circumstances of all that has happened in the past with her, she is quite depressed. Among other things, she is under the care of a wonderful psychiatrist, so we feel optimistic that things will eventually come out O.K., and she is at least looking forward with real happiness to having her baby.

Nancy is living out on the West Coast at Big Sur where she is building up a school of her own where she teaches guitar playing (Folk Music). She too has been having her problems of growing up, and I have arranged for her to be looked after by one of the best men in psychiatry out on the West Coast. This doctor feels very optimistic that she too will come through, although he thinks it will be a period of one to two years. I have my mother in a nursing home for almost eight years, and she is in better health than she has been for the past 25 years. So I have to keep stepping these days to support the medical profession. More than half of my income goes for their expenses, but I am happy to pay it as long as I see really worth while results.

Perhaps one of these days when I have some free time I will be happy to run in and say hello. The past years seem like a dream, since a number of our closest friends like Sonia have passed on.

I do hope I was able to be of some help to you on the Pippin matter.

Kindest regards,



MEMBER OF THE ART AND ANTIQUE DEALERS LEAGUE OF AMERICA, INC.

rior to publishing information regarding sales transactions, searches are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information by be published 60 years after the date of sale.

*Pl. write
Hans*

Country Art Gallery

WESTBURY, LONG ISLAND

ROSELWOOD 3-0302

MRS. DOUGLAS A. MCCRARY
MRS. CHARLES S. PAYSON
MRS. EDWARD L. WATSON

*about
2 PM.*

March 9th, 1964

Mrs. Edith Halpert
Downtown Gallery
32 East 51st St.
New York, N. Y.

Dear Mrs. Halpert:

I am most anxious to come in to see you and, as you suggest,
discuss the William Zorach show with you.

I am able to come to New York any Wednesday or Thursday.
If you will let me know when it would be convenient for you
to see me I will make arrangements to be at your gallery.

With best regards,

Clarissa H. Watson

Clarissa H. Watson

CHW:vg

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March 10, 1964

Mr. James N. Goodman
James Goodman Gallery
The Park Lane - 33 Gates Circle
Buffalo 9, New York

Dear Mr. Goodman:

Thank you for your letter.

I will be very pleased to see Mr. Jose Leite and will show him what we have available in the way of Marin paintings, etc.

For your information, I am accumulating more and more catalogs for you, but if you would like to have those I mentioned specifically sent on ahead, I will do so immediately. My moving plans are postponed once again, but I will certainly let you know well enough in advance when I am ready to part with some of the pictures the gallery owns. While I am working on the plans for what I think will be my new home and love every inch of it, there are fewer inches there than here and I will just have to cut down on my inventory because of lack of space. In any event, you will hear from me the moment I sign the papers - after the problems with the New York Department of Buildings have been eliminated.

Best regards.

Sincerely yours,

EGH/tm

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General Board of Evangelism
The Methodist Church



1908 GRAND AVENUE
NASHVILLE 5, TENN.

March 11, 1964


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Mrs. Edith Gregor Halpert
The Downtown Gallery
32 East 51st Street
New York, New York

Dear Mrs. Halpert:

Let me thank you for the opportunity that you have given us to show the work of Abraham Rattner. This exhibit of important work that I am getting together is for the 8th National Convocation of Methodist Youth scheduled for Purdue University, July 27 to 31, 1964.

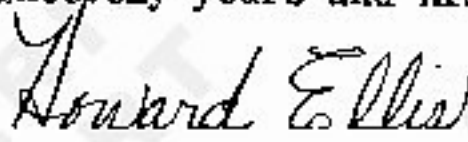
The pictures which we would like to show in the exhibit are composition in blue, Crucifixion, a 77 x 54 painting valued at \$14,000, and Martyr, 1944 painting, 32 x 25 $\frac{1}{2}$, valued at \$4,000. Both are by Abraham Rattner.

 We will arrange for a local firm to pick up, ship and deliver these pictures prior to July 1, 1964. The pictures will be insured for 90 percent of their value as you have indicated in the wall-to-wall insurance policy.

The pictures will be picked up by a local firm prior to July 1.

Let me thank you for your splendid cooperation and help in getting together this exhibit.

Sincerely yours and His,


Howard Ellis

HE:vs

March 10, 1964

Mr. Paul Mills, Curator
Oakland Art Museum
Municipal Auditorium
Tenth and Fallon
Oakland 7, California

Dear Mr. Mills:

Thank you for your letter.

I will be very glad to cooperate with you and can send you a list of paintings produced by William Zorach in California, all a great many years ago, when he and Marguerite (his wife) spent considerable time in California.

You might also be interested in knowing that Charles Sheeler painted a number of California subjects during his stay on the West Coast. Unfortunately, we have none of these available as he suffered a stroke about three years ago and has been incapacitated - leaving us with only one unsold painting. However, if you are planning a show at any time, I can send you a list of the California group, now all in museum collections. Meanwhile, I am listing below the Zorachs which are available. Quite a group had been sold many, many years ago to Mrs. John D. Rockefeller Jr., who presented several to the Museum of Modern Art. I will try to make a complete list for you in the near future.

Thank you so much for your kind words about my collection. This was not a complete record as I too have a Zorach painting of a California subject.

I hope when you are next in New York, you will come in to say hello. It will be nice to see you.

Sincerely yours,

DGH/tm

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

John Marin Retrospective

La Napoule

A 11 Paintings On This Page Are Oil Media

1. Weehawken Sequence #5	1903 - 04	9x12	Whitney Museum
2. Weehawken Sequence	1903 - 04		Chartesy The Downtown Gallery
4. Movement in Brown With Sun	1928	22x27	Courtesy The Downtown Gallery
5. Related to St. Paul's, New York	1928	28x30	Coll. Mr. & Mrs. John Marin, Jr.
6. Union Hill, New Jersey	1929	27x21	Courtesy The Downtown Gallery
7. The Beach, Small Point Harbor - Casco Bay, Maine	1931	22x28	Courtesy The Downtown Gallery
8. A Bit of Rocks and Sea, Small Point, Maine	1932	14x18	Coll. Mr. & Mrs. Theodore Locker 145 Central Park West New York, N.Y.
9. Rocks and Sea	1932	20x27	Courtesy The Downtown Gallery
10. Composition - Cape Split, Maine I	1933	22x28	Courtesy The Downtown Gallery
11. Fantasy of the Brooklyn Bridge	1934	14x18	Coll. Mr. & Mrs. Herbert A. Goldstone 1125 Park Ave. New York 28, N.Y.
12. Circus Horses	1936	26x32	Metropolitan Museum of Art
13. Lobster Boat	1940	22x28	Mr. & Mrs. Laurance Rockefeller 834 Fifth Ave. New York, N.Y.
14. Seascape Fantasy - Maine	1944	25x30	Dr. & Mrs. Milton Kramer 1172 Park Ave. New York, N.Y.
15. Movement - Sea Or Mountain - As You Will	1947	30x37	Boston Museum of Fine Arts
16. Alternate Selection for #15 Movement in Red	1948	25x32	Courtesy The Downtown Gallery
17. The Lobster Fisherman	1948	28x22	Mr. Joseph Hirshhorn "Round Hill" - John Street Greenwich, Conn.
18. Sea and Rocks, Mt. Desert	1948	22x28	Mr. & Mrs. Roy B. Neuberger 993 Fifth Ave. New York 28, N.Y.
19. Sea and Figures in Umber and Red - Version #1	1948	25x30	Courtesy The Downtown Gallery
20. Morning Scene - Sea and Ledges	1949	24x29	Courtesy The Downtown Gallery
21. New York Series - From Weehawken Heights	1950	22x28	Courtesy The Downtown Gallery
22. New York - At Night #3	1950	22x28	Mrs. Alan Rosenthal 169 East 69th Street Apt. 17B New York, N.Y.
23. Sea Piece	1951	22x28	Courtesy The Downtown Gallery

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La Napoule

24. Sea Piece	1951	Oil	22x28	Courtesy The Downtown Gallery
25. Machias, Maine	1952	"	22x28	Mr. & Mrs. Henry Loeb 812 Park Ave. New York, N.Y.
26. Ramapo River, New Jersey	1952	"	22x28	Mrs. Edith Gregor Halpert The Downtown Gallery 32 East 51st Street New York 22, N.Y.
27. Alternate For #26. Huntington - Long Island - No. 3	1952	"	22x28	Mr. & Mrs. William H. Lane Holman Street Lunenburg, Mass.

The Balance of this Exhibition Are Watercolors

28. The Seine, Paris Also Known as "River Movement"	1909	16x13	Metropolitan Museum of Art
29. Alternate For #28. The Seine, Paris	1909	13x16	Mr. & Mrs. John Marin, Jr.
30. Spring - Tyrol	1910	15x21	Courtesy The Downtown Gallery
31. East River	1910	12x16	Mr. & Mrs. William H. Lane
32. Brooklyn Bridge	1910		Metropolitan Museum of Art
33. Fantasy, Small Point, Maine	1914	15x18	Mrs. Edith Gregor Halpert
34. St. Paul's - Manhattan	1914		Metropolitan Museum of Art
35. Palisades, Hudson River	1917	15x19	Mr. & Mrs. John Marin, Jr.
36. Sun, Region, Rowe, Mass.	1918	21x26	Courtesy The Downtown Gallery
37. Trolley Car Descending - Weehawken, New Jersey	1918	21x26	Courtesy The Downtown Gallery
38. Green Head, Deer Isle, Maine	1921	16x19	Mr. Joseph Hirshhorn
39. Maine	1921	19x18	Courtesy The Downtown Gallery
40. Off York Island, Maine	1922	17x21	Mr. & Mrs. Harry Baum 5159 34th Street, N.W. Washington 8, D.C.
41. Camden Mountains - Across the Bay	1922	17x20	Museum of Modern Art
42. Lower Manhattan (Composed from top of Woolworth Building)	1922		Museum of Modern Art
43. From the Top of Green Head - Deer Isle, Maine	1923	20x14	Mr. & Mrs. A.D. Emil 60 Sutton Place South Apt. 18B - North New York 22, N.Y.
44. Lower Manhattan	1923	26x21	Courtesy The Downtown Gallery
45. Buildings Downtown New York	1925	20x25	Mr. & Mrs. Bernard Heineman, Jr. 15 Bank Street New York, N.Y.
46. Stock Exchange - N.Y.C.	1924		Mr. & Mrs. David Solinger Solinger & Gordon 250 Park Ave. New York 17, N.Y.

I see the garbage that is being sold by
every fly-by-night businessman turned
gallery-director-entrepreneur (or what have you)
— especially on the Island. Where can one
purchase a good piece of graphic-art, a
small water-color, a modestly priced painting?

I guess I gave the wrong impression I want
to be involved in the selling of good art
by people like myself to people whose
tastes are being aroused and not being
satisfied by Sears Roebuck, A+S, Macys and
Goy knows who else. I don't think that will
make me a gallery owner but I don't know what term
to use. I got hold of

10 or 12 Marsh etchings — within 6 days
(less than a week) — 9 were sold for prices
ranging from \$75 — \$180. I bought them for
myself (had once been a student of Reynolds M)

— I guess what I'm saying is that my
friends who took them off my hands (before
me I wanted to keep them) discovered that
good art is available, at decent prices and
that my judgement + theirs coincided.

Small explanation for big problem.

Respectfully, Jo. Shapiro

March 14, 1964

Miss Alice Davis
Museum of Art, Carnegie Institute
4400 Forbes Avenue
Pittsburgh 13, Pennsylvania

Dear Miss Davis:

Thank you for calling our attention to the dates of your exhibition. Indeed, we are closed during the months of July and August and it will therefore be necessary that you arrange to have everything picked up during June.

Thank you for your cooperation.

Sincerely yours,

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FLINT INSTITUTE OF ARTS
DE WATERS ART CENTER
DR. G. STUART HODGE, DIRECTOR

March 13, 1964

Mrs. Edith Halpert
The Downtown Gallery
32 East 51 Street
New York, New York 10022

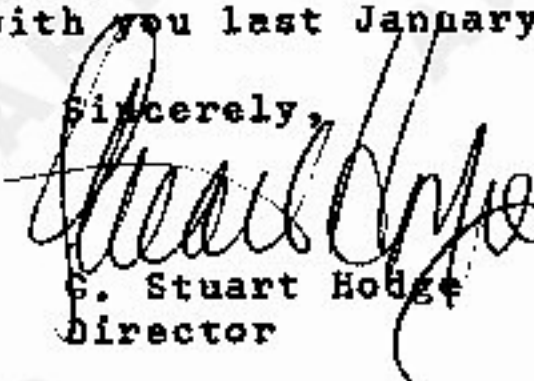
Dear Mrs. Halpert:

The Davis painting from the Roby collection is so handsome! Thank you so much for the labor of love in obtaining it. Although the catalogue was handed to the Detroit printer Wednesday, I'll see if I can't get to the layout man to substitute the photo somehow. Hope so.

Hahn will pick up the five paintings the last week of this month and I believe will have informed you of the precise time by now.

Thank you once again for your generous assistance. It was a pleasure as usual talking with you last January.

Sincerely,


G. Stuart Hodge
Director

GSH:db

P.S. I just talked with you on the phone and will make arrangements concerning insurance and shipping via Hahn direct with Mrs. Roby. I was unable to reach her by phone.

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involved. If it cannot be
search whether an artist or
seemed that the information
the date of sale.

March 17, 1964

Mr. Robert Carlen
323 South 16th Street
Philadelphia 2, Pennsylvania

Dear Bob:

It is quite a long time since we have had any communication and I have often wondered how things were going with you, hoping of course that the situation is a much happier one than when I last saw you.

A few days ago, an old, old client who acquired a Pippin painting from us in the 40s asked me to supply an insurance valuation for one of the Cotton Plantation series, dated 1944. Since I have not had a painting by Horace Pippin for so many, many years, I have no idea whatsoever about the current value. Can you help me out? Incidentally, the size is 20x24" and it is one of the excellent examples of this series. I shall be most grateful for your help in this matter, as I am very eager to supply the information he requests.

And do come in to say hello when you are next in town. It will be so nice to see you. Best regards,

Sincerely yours,

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